

AMATEUR CINE

W O R L D



JUNE

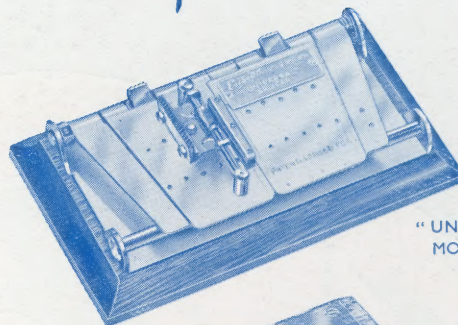
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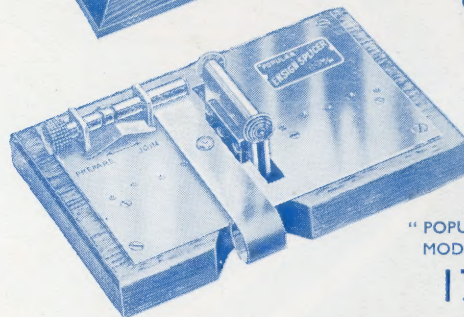
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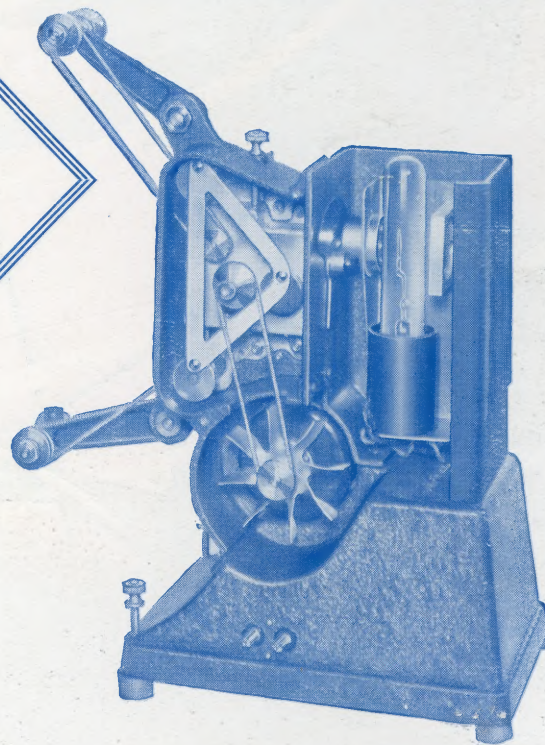
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Dear Sir,

If your ideas of expense, in cinematography, are based on your experience with 16 mm. apparatus you may still be of the opinion that you can't really afford it. Are you a "cinic"?

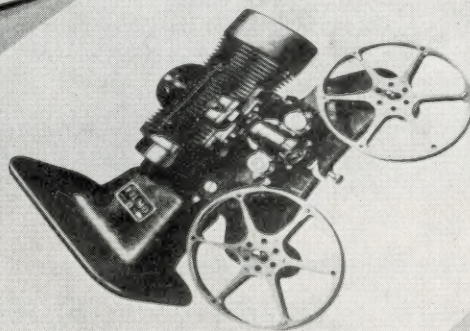
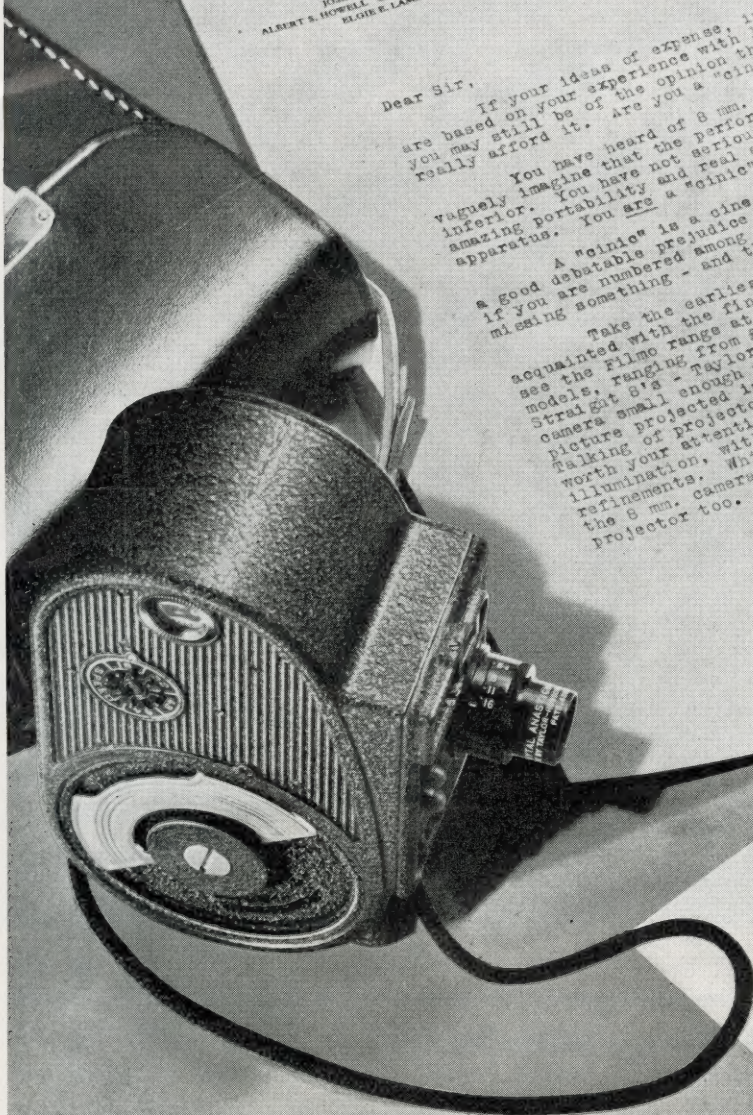
You have heard of 8 mm. apparatus, but vaguely imagine that the performance is in some way inferior. You have not seriously considered the amazing portability and real economies of 8 mm. apparatus. You are a "cinic"!

A "cinic" is a cine man with a prejudice - a good debatable prejudice did nobody any harm - but if you are numbered among the 8 mm. "cinics" you are missing something - and that is serious.

Take the earliest opportunity to become acquainted with the finest of all 8 mm. apparatus - see the Filmo range at your dealer. There are many models, ranging from \$17. 7. 6d. Double 8's - 35mm. 8's - Taylor Hobson lenses - 4 speeds. 4 camera small enough to slide into your pocket yet the picture projected is crystal clear up to 6 ft. wide. Talking of projectors, the Filmo 8 projector is well worth your attention. Fl. 6 lens and 400 watt illumination. While you are at the dealers examining the 8 mm. cameras ask him to demonstrate the Filmo 8 projector too.

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Mr Critical

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EQUIPPED TO GIVE ALL THE PROFESSIONAL
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REDUCED PRICES:—At its new reduced price the Bolex is the finest value in quality movie cameras on the market. Models for either 9.5mm. or 16mm., with Dallmeyer f/1.5 speed anastigmat and critical visual focuser £45

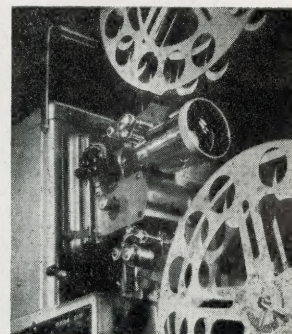
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With Meyer 1in. f/1.5 Primoplan £50

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£45 0 0

Model G.16 for 16mm. films with resistance and 500 watt lamp

£39 0 0

Model D.A.37 for 9.5 and 16mm. films with resistance and 400 watt lamp

£29 17 6

Write for details to Dept. A.C.

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Bolex apparatus for the **"PROFESSIONAL AMATEUR"**

AMATEUR CINE

VOL. V.

WORLD

No. 3.

SIXPENCE EVERY MONTH

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This pleasing study will make an attractive background for a title.

PRINCIPAL CONTENTS

THE EDITOR TO HIS READERS—THE PRESENT POSITION OF 9.5 MM.	117	EMBELLISHMENTS. By H. A. V. Bulleid, M.A.	137
9.5 MM., THE HAPPY MEDIUM. By George H. Sewell, A.R.P.S.	119	READERS' FILMS REVIEWED	140
BACK PROJECTION IN EDITING. By R. H. Alder	122	TECHNICAL FEATURES OF SOME JUNE RELEASES. By A. Vesselo	145
SHOOTING ON 8 MM. By E. F. Impey	128	LETTERS TO THE EDITOR	148
REHEARSING, DIRECTING AND SHOOTING. By Alfred Gordon Bennett	133	WHAT THE SOCIETIES ARE DOING	153
		WHAT'S NEW IN APPARATUS	160

R. G. LEWIS (Cine)—"The Specialists"



PAILLARD 16H CAMERA

This is the model we have fallen for to do our serious work this year. After many trials and testings we came to the conclusion that there is no other Camera on the market offering so many of the features we want at anywhere near the price. Back winding on the Paillard is a reality—not merely a few inches of film, but as much as you like—the whole film if necessary.

SPECIFICATION: Model 16H

for 16mm. films or H8 for 8mm. films, rewinding handle, turret head for three lenses, visual focussing, audible footage indicator, tri-optical viewfinder with parallax adjustment.

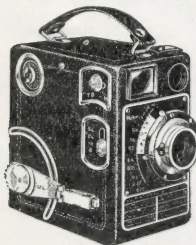
PRICES:

16H with 1 in. f/1.5 Dallmeyer Speed lens .. £45 0 0
16H with 1 in. f/1.4 Leitz Hektor lens .. £52 10 0
8H with f/1.9 Dallmeyer Anastigmat .. £43 10 0

PAILLARD CAMERAS ARE GUARANTEED

SIEMENS C8 CAMERA

This is a very useful cassette loading 8mm. Camera with many desirable features. Although rather larger than most cameras using the 8mm. film, the many advantages easily outweigh any slight inconvenience thus caused. In particular, the coupling of the lens apertures with camera speeds for maintaining even exposure at slow or fast motion is ingenious and useful.



SPECIFICATION: Siemens C8 Camera for standard Cine Kodak 8 double run film in 25 ft. spools. Four speeds are available, 8, 16, 24 and 64 (slow motion), footage indicator, f/2.5 Busch Glaukar lens—One cassette is supplied with each camera.

PRICE: £27 10 0

DITMAR CAMERA

There are three models for 8, 9.5 and 16mm. respectively, with lenses from f/2.8 to f/1.8, with fixed focus or focussing lenses, there are two speeds, 16 and 32, and the footage indicator and aperture scale are visible in viewfinder. Horizontal and vertical parallax adjustments are incorporated.

PRICES:

16mm. Ditmar f/2.8 fixed focus .. £15 15 0
9.5mm. Ditmar f/2.9 fixed focus .. £12 12 0
8mm. Ditmar f/2.5 fixed focus .. £14 14 0

EMEL 8 CAMERA

The Emel range of 8mm. Cameras is very complete and although it is a comparatively new instrument to this country, the Emel has proved very successful on the continent. We have exposed a few films with the C61 model and all have the quality that is generally associated with films exposed with expensive apparatus. This model has one lens with an aperture of f/2.5, one speed of 16 frames per second, hand crank, back winding and interchangeable lens fitting.

PRICE .. £10 10 0

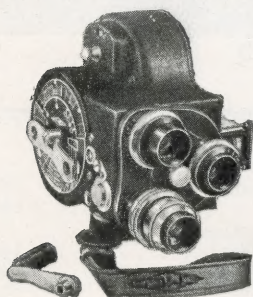
Other models available are as follows: C81, as above, but with 3 speeds .. £18 0 0

C85 with turret head and single speed .. £20 7 6

C87 with turret head and three speeds .. £25 0 0

C82 with turret head and five speeds .. £30 5 0

All of the above Cameras are fitted with an f/2.5 lens.



SERVICE.—This is something that we can offer to cine enthusiasts to a degree that is almost undreamt of by most other firms. We are enthusiasts ourselves and we appreciate the point of view of the man who knows what he's talking about and wants a direct answer to his question. Furthermore, we have by far the largest selection of cine apparatus under any one roof and this applies to London as well as the rest of Great Britain. We intended to make this concern a unique institution, are we succeeding?—ask our customers.

Secondhand Apparatus

Every Camera and Projector listed below has been subjected to a thorough overhaul prior to being offered for sale and is guaranteed against defects and breakdown for a period of six months. All apparatus purchased from us will be maintained free of charge for a period of two years from the date of purchase. If the model for which you are looking is not mentioned here, write to us for our complete list.

16mm. PROJECTORS.

16mm. Kodascope, Model "C," 100 watt, motor drive, speed control, 2 ins. lens, complete with resistance for all voltages 100-250 A.C. or D.C. And case .. £7 17 6

16mm. Ampro, 500 watt, fan cooled, reverse and stills, speed control, automatic rewind, tilting adjustment, complete with case. Nice condition .. £29 10 0

16mm. Ampro, 750 watt, fan cooled, 2 ins. lens, reverse and stills, speed control, automatic rewind, separate lamp switch, tilting adjustment, complete with case. Excellent condition .. £33 10 0

16mm. Kodascope, Model "C," Bronze, 100 watt lamp, speed control, stills, automatic rewind, complete with resistance. Almost new .. £9 15 0

16mm. Siemens Standard, 200 watt, ammeter control, speed regulator, stills, automatic rewinder, built-in interchangeable resistance, complete with metal carrying cover. In very nice condition .. £32 10 0

SPECIALISATION

In spite of announcements that have appeared elsewhere, R. G. Lewis (Cine) are still the only firm in Great Britain who specialise exclusively in cine apparatus and service for the cine enthusiast. We claim that we are experts—WE ARE EXPERTS. Your queries will be given our careful attention.

16mm. Paillard "C" (Black), 250 watt lamp, speed control, stills, 45mm. Hermagis lens, geared rewind, complete with resistance. Nice condition .. £14 10 0

16mm. Ensign "100B," 2 ins. Dallmeyer lens, speed control, complete with resistance for all voltages 100-250 D.C. or A.C. .. £8 19 6

16mm. Siemens Standard, Bronze model, made throughout of specially hardened metal for commercial purposes. 250 watt illumination, fan cooled, ammeter control, enclosed interchangeable resistance, speed control, stills, quick automatic rewind, 2 ins. lens, complete with carrying cover. Excellent condition .. £41 10 0

Ditto, but normal black model and with 200 watt lamp. Nice condition .. £35 0 0

16mm. Eumig P111, 250 watt lamp, air cooled, speed control, stills and geared rewinder. Very nice condition .. £12 17 6

CASH DISCOUNT

In these days of hire purchase transactions we consider that the man who saves his pence to make pounds for the purchase of a camera deserves something off. So we offer to cash purchasers of secondhand apparatus a discount of 2½ per cent.

SOUND-ON-FILM TALKIES.

16mm. Amprosoud, Model "M," 500 watt lamp, 8 watts undistorted output, plug for microphone, 2 in. projection lens, 2 speeds for sound or silent films, still picture device, automatic geared rewind, 1,600 ft. arms, complete with speaker. The whole outfit in 2 carrying cases. Excellent condition .. £89 10 0

16mm. Amprosoud, Model "N2," 750 watt lamp, description similar to above .. £105 0 0

16mm. S.P. Wundatone in walnut case, 300 watt lamp, fan cooled, speed control for sound or silent films, built-in transformer for all voltages 100-250 A.C., built-in 3 stage amplifier, output 6 watts, volume and tone controls, plug for gram. or microphone, mains energised loud speaker in separate case with 35 feet of flex. In very nice condition .. £47 10 0

16mm. CAMERAS.

16mm. Filmo 70, f/3.5 Cooke Anastigmat lens, universal focus, 2 speeds 16 and 32, optical D.V. finder, footage indicator, in nice order .. £15 15 0

16mm. Siemens, Model "B," 50 ft. cassette loading, f/2.8 Glaukar Anastigmat lens, 3 speeds 8-64, with automatic adjustment to iris, brilliant and direct vision finders, footage indicator. Excellent condition .. £18 10 0

16mm. Zeiss Kinamo, cassette loading, f/2.7 Zeiss Tessar lens, built-in D.V. finder, footage indicators, in excellent condition. Very compact and ideal for skiing or mountaineering. Cost £23. Cash only .. £4 17 6

16mm. Cine Kodak, Model "B," 100 ft. spools, f/3.5 Anas. lens, universal focus, D.V. finder, footage indicator, case. Nice condition .. £4 17 6

8mm. CAMERAS.

8mm. Keystone, f/3.5 Velostigmat lens, 3 speeds, D.V. optical and frame finders, footage indicator, will take double or straight eight films. As new .. £7 10 0

8mm. Bell & Howell Filmo Double Eight, f/2.5 Anas. lens, interchangeable, 4 speeds 16-64, automatic footage indicator, built-in optical direct vision finder, with masks for various lenses, complete with combination case. As new .. £18 10 0

GUARANTEES

Guarantees are not always what they appear to be at first, but we can assure you that our guarantee is 100 per cent. We guarantee against defects for six months all good used equipment.

8mm. PROJECTORS.

8mm. Kodascope 8-35, 200 watt lamp, motor speed control, automatic rewind, tilting screw, complete in wooden box. Almost new .. £9 9 0

8mm. Cine Nizo, 300 watt lamp with ammeter control, dual fan cooling, motor speed control, automatic rewind, stills, 2.5cm. Meyer projection lens and built-in interchangeable resistance. This is a brand new machine sent to us as a sample. It is exceptionally well made and we can recommend it with every confidence. As new .. £29 0 0

9.5mm. PROJECTORS.

9.5mm. Pathe Home (single claw), hand crank, built-in resistance 100-115 volts, good working order .. £2 19 6

9.5mm. Pathe Home (2 claw model), hand crank, complete with resistance 100-250 volts. Nice order .. £3 15 0

9.5mm. Pathe Luxe, "Y.A." Model, air cooled lamp-house, motor drive with speed control, will project 30, 60 and 300 ft. super reels, complete with resistance for 100-250 volts and carrying case. In good condition .. £11 17 6

9.5mm. CAMERAS.

9.5mm. Pathe Motocamera de Luxe, f/2.5 lens, also telephoto lens attachment, built-in D.V. optical finder, footage indicator, with case. Nice condition .. £10 10 0

9.5mm. Pathe "H," f/2.5 Anas. lens, D.V. optical finder, single picture device, footage indicator. Excellent condition .. £4 10 0

9.5mm. Pathe Motocamera De Luxe, f/2.9 Zeiss Triotar, universal focus, built-in D.V. optical finder, footage indicator. Very nice condition .. £7 10 0

9.5mm. Pathe Motocamera, Model "H," f/3.5 Anas. lens, D.V. optical finder, single picture device, footage indicator. As new .. £4 5 0

9.5mm. Dekko de Luxe (metal body), f/1.9 Dallmeyer lens, interchangeable focussing mount, 3 speeds, stills, parallax adjustment on viewfinder, footage indicator and removable gate, complete with case. As new .. £10 18 6

HIRE PURCHASE

Our confidential hire purchase scheme is always available for those who want an outfit that "cannot be afforded all at once" and formalities are very few and straightforward.

R. G. LEWIS (CINE)

"THE SPECIALISTS" 202, High Holborn, London, W.C.1

(Two minutes from Holborn Tube Station in the direction of Oxford Circus)

CHANCERY 7996/7

HOLBORN 4780

The Present Position of 9.5mm.

YOU never can tell! We should have thought that readers would have become just a little tired of talking and reading about the *Amateur Cine World* "Ten Best Films of 1937" and of the public presentations given of them. Two thousand people have seen the films and hundreds more wished to but couldn't. After the Glasgow and Manchester shows fourteen societies wrote to ask if they, too, could stage a show because their members could not secure tickets for the others.

We hope it will be possible to accede to the first request we received, but there is a limit to what can be done. So will cine societies please note that although we would like to provide them with the opportunity of giving public presentations of the films, we regret that it will be impracticable to hold any more shows of the 1937 films this year. The difficulty is that no copies are available.

The Topics of the Moment

Next year we hope to plan an even more ambitious programme of public displays and to give as many societies as possible the chance of collaborating. Meanwhile, discussion about the 1937 films is still rife and even rampant. The topics of the moment are the absence of 9.5mm. films in the prize list and the preponderance of documentary films. Let us take at random one letter from the very large number received:—

"I was one of the privileged ones who attended the showing of the *Amateur Cine World* selection of the 'Ten Best Films of 1937' at Manchester. My thanks, I am sure, would be but a drop in the showers of congratulations that you assuredly deserve." (Our correspondent is very generous. It has, indeed, been a heavy shower and we appreciate the kindly thought of those readers who have expressed their views of the shows). "Unfortunately, a hitch prevented the show proceeding to schedule and Mr. Buchanan, to fill in the waiting period, offered to answer any questions

from those present on any point not made 'clear.

"A timid voice supplied the only question: 'Why, sir, is there an absence of 9.5mm. films from the 'Ten Best' programme?' Mr. Buchanan replied that the judges were not aware of the gauge of the stock used and further reasons he could not supply. The resumption of the programme curtailed any further discussion.

"I would like here to continue that discussion. I am of the opinion that there is an inferiority complex among 9.5mm. users, that judging is biased in favour of the 16mm. section and in admiration for the 8mm. man who succeeds in 'making a film,' so that there is no room left for the plodders who stick to 9.5mm., whose apparatus is definitely amateur—not 'almost professional' and yet ideally adapted to their needs. I should be pleased to hear of something being done to arouse the 9.5mm. amateur from his apathy."

A Special Section?

Another reader, more forthright, contends that the results of the 1937 competition 'definitely sound the death knell of 9.5mm. for competition work.' Surely, say many others, there must have been *one* 9.5mm. film worthy of a place. Others, who accept the fact that there was not, ask if at least one of the 9.5mm. films that received honourable mention could not have been shown so that 9.5mm. users could see what is being achieved with this gauge. And others ask for a special section for the 9.5mm. in the 1938 competition.

The only really adequate way of trying to solve this problem is to tabulate the questions that emerge from correspondence and verbal enquiry.

1. Have 9.5mm. users got an inferiority complex?

2. If they have, why?

3. Were the judges biased in favour of 16mm. and 8mm.? (Is this a fair question? No it is not, says the 9.5mm. user, because it is not to be expected

(Cont'd. on next page)



A film of a river from source to mouth, or of one particular stretch of it, offers excellent cinematic possibilities.

The Editor to his Readers

(Continued from
previous page)

that an answer would be given in the affirmative. Very well then, we will amend it to: Were the judges unconsciously and unwittingly biased in favour of 16mm. and 8mm.?)

4. If they were, why?

5. Is a special class for 9.5mm. users desirable or necessary?

It is very probable that 9.5mm. users do suffer from an inferiority complex—a legacy from the early days of 9.5mm. when good results were difficult to obtain even with the exercise of considerable care, certainly more care than the 16mm. user needed to expend to get a better result. 16mm. is used almost exclusively by what may be termed the 'semi-professional' amateur, that is to say, educational bodies and similar organisations and commercial undertakings, while 9.5mm. is largely reserved (but not exclusively so) for home use.

A Little Abashed

It is not to be wondered at, therefore, that some 9.5mm. amateurs should feel a little abashed when they compete with the 16mm. Further, the publicity that has lately been given to the 'youngest' and smallest gauge and the incontestable proof that its use need not be confined to the home has in all probability contributed to that complex.

The question of cost enters into the matter, too. There is a tendency for 9.5mm. movie-makers to regard themselves as the poor relations of 16mm. and 8mm. "I should imagine," writes one reader, "that there are more 9.5mm. users than either of the other two sizes. In most cases 9.5mm. is selected on account of expense. On the whole, 9.5mm. apparatus is cheaper to buy and film stock can be bought in quantities to 'suit the pocket.' Such amateurs feel that it is unfair to class their efforts with those made by amateurs who own cameras which, apart from film size, are practically professional models. Such amateurs can usually afford to waste a mile or so of film to get, say, 400 ft. of good stuff."

The writer of this letter is assuming that most of the entrants to our competition used elaborate cameras. This is not borne out by the facts. The best photography in the competition films was seen in "Creels" and "Deepening River." Both of these films were taken with f/3.5 lenses and cameras that do not permit of intricate technical tricks. Indeed, as was pointed out in an extract from a reader's letter published last month: "It is quite an inspiration to find that the success of the films was due, in the main, to straightforward photography and not to a multitude of technical tricks. In fact, the sort of films that we *might* all make with our simple cameras if we profit by the lesson."

Is it that *because* 9.5mm. stock can be bought so conveniently in short lengths while the least that the 16mm. user can buy is 50 ft., that the latter, who has to make the bigger outlay, is more careful of how he uses his film? Certainly there are 16mm. users who can afford to waste a 'mile or so of film.' But they produce the worst

pictures. The movie-maker who knows his job is not wasteful. Rarely can there be any valid reason for excessive over-shooting. The life of the professional is made up of re-takes, but convincing proof has yet to be given that the tremendous amount of waste in the professional studios is necessary for the successful production of pictures.

The amateur overshoots for two important reasons among others: 1—He is inexperienced and films everything that takes his fancy. 2—He is not sure of himself. The remedy for the first is obvious. The reason for the second might, in the case of the 9.5mm. cinematographer, be bound up with that inferiority complex. If he is not sure of himself, it is probably because he is not sure of his apparatus, his ability to use it properly and of the after-treatment the film will get.

Now if he has no faith in his apparatus it is a very serious reflection on the manufacturers, but a moment's thought will show that if he indeed lacks faith in it, it may be because he lacks the ability to use it properly. Probably more 9.5 mm. apparatus is sold than of any other type and common sense plainly suggests that not even the most comprehensive advertising campaign can sell goods in such huge quantities if they are faulty. You cannot fool the public all the time.

Pay Attention

Jamming of the film in the camera is complained about. I have had film jam in a very expensive 16mm. camera. It is true that a charger-loading camera is rather more liable to this, but, as Mr. Sewell points out in an article in this issue, the danger is less than may be imagined. There are certain precautions to be observed, but it is not unreasonable to suggest that the convenience of using chargers at least balances any little extra care that may be called for. Not even the most expensive camera will give trouble-free service for ever and a day. Granted that cine cameras are precision instruments, but they need a modicum of attention now and again if they are to run sweetly.

Next month I hope to deal with the question of after-treatment of the film and to answer the other questions posed above. I do not feel that any apology is needed for ventilating this subject now instead of discussing the presentation of professional films (announced for this month). This matter will have to be left for another time; the more urgent need is to examine a state of affairs that more closely affects the amateur cinematographer. I think, too, that I might add that while no concession is contemplated in respect of special classes in the competition for 9.5mm. users (unless public opinion demands it, but I hope to be able to show that such a concession is unnecessary), a special class *will* be instituted for amateur cine societies. Now that the whole matter of the competition in respect of film size and subjects is being discussed, is the time for you to add your quota. If you hold certain opinions and have not yet written about them, please do so now. Do not leave it until too late when the matter has been threshed out and conclusions arrived at.

9.5mm., The Happy Medium

As indicated in "The Editor to his Readers" in this issue, great interest is being shown in the present position of 9.5mm., particularly in relation to competition work. In this article, Mr. Sewell, a pioneer of amateur cinematography, outlines the advantages of this gauge and explains how to use it to the best effect.

By

GEORGE H. SEWELL
A.R.P.S.

APPARATUS for taking and projecting 9.5mm. is cheaper than either 8mm. or 16mm., but while the actual film stock is cheaper than 16mm., it is more expensive than 8mm.—9.5mm. is and always has been intended by its makers for home use, and simplicity is therefore its keynote. For these reasons it is the size chosen by a very considerable proportion of all newcomers to the hobby. There is, however, a range of apparatus which will enable the advanced worker to satisfy all his requirements and to show pictures up to considerable sizes without loss of quality.

I have myself watched 9.5mm. film grow from the early days when the only camera was the Pathescope hand-turned model, now obsolete, and the early type of Pathescope projector of which the basis was a hand-turned model of very limited power, to which could be added 'super-reel' attachments and a motor drive, purchased separately from the makers. For the more muscular there was a model with a massive crank which served not only to turn the projector mechanism, but also to drive a generator which supplied current to the lamp. To-day it is possible to obtain many types of both camera and projector from the simplest to the most complex, all embodying the experience of the ensuing years and giving trouble-free use.

In the Early Days

In the early days 9.5mm. rested under the stigma of bad results. The density of the photographic results often bore little or no relation to the degree of exposure, the same exposure often giving entirely different final pictures on successive lengths of film, while the cleanliness of the result left something to be desired. Furthermore, the film was rather prone to breaking and was not infrequently blistered during projection, while the picture sooner or later became scratched to a considerable



Who told you to take a seat? Amusing little cameos of this kind will tremendously enliven your holiday film.

degree. Nevertheless, so sound was the principle underlying 9.5mm. film that it survived all those disadvantages and to-day is in a very strong position.

New laboratories, properly equipped and properly staffed, put the 9.5mm. manufacturers in the position of being able to turn out final results as accurate and as pleasing as those obtained on the other sizes. The range of sensitive materials has been widened considerably, including positive film, ortho., panchromatic and even colour stock. Improvements in the base has resulted in a product much more resistant to wear and breakage, and improvement in the transport mechanism of the projectors ensures even progression of the film through the apparatus and therefore elimination of the risk of blistering. In short, to-day 9.5mm. represents the happy medium between its two sister sub-standard sizes.

The latest development is sub-standard sound-on-film, an astounding technical achievement, which was reviewed last month in this publication.

Film Size and Shape

As is well-known, 9.5mm. film has its perforations down the centre and is so designed that a much larger proportion of the total area of the film is usefully employed than is the case with other sizes. It is sometimes suggested that this design has weaknesses, for example, that the pull of the intermittent claw of camera and projector is exercised on the unsupported centre of the film and the sprocket holes are more prone therefore to damage, and also that the picture space is more prone



In exposing for the scene through the arches the cameraman has concentrated attention on the reflections and the stooping figure which together 'make' the picture.

to scratching because the rails of the camera and projector 'gate' bear on the picture area. These criticisms were once justified, but experience has helped to eradicate these defects. The re-design of camera and projector gates and the use of multiple claws in projectors has accomplished this.

Film Loading

The observer will note that the overwhelming majority of 9.5mm. cine film for camera use is sold in lengths between 25 and 30 feet, loaded into chargers. The practice has grown up of referring to these as '30 foot lengths,' but such a statement is inaccurate, as generally, for a variety of reasons, footage of the film is somewhat less than this.

In this matter users have deceived themselves, for manufacturers do not purport to sell 30 feet of film. For example, Pathescope describe their loading as sufficient to 'take over 1,000 pictures.' At 40 pictures per foot this figure of 1,000 pictures represents a length of 'over 25 feet.' I am aware that many cameras have a '30 ft.' marking on the footage meter, but I would point out to the owners of many of the modest powered cars on the road that their speedometers go up to 80 m.p.h. without any hope that the needle of the instrument will ever tremble over that ultimate marking.

The type of loading used, the charger, has advantages which appeal to the man who is using his sub-standard camera a good deal out of doors. The outstanding advantage is speed of loading. The light-tight box which constitutes the charger is slipped into its position,

The Happy

(Continued from previous page)

the loop of film is dropped into the gate, which is locked by a turn of the finger. A touch on the trigger for a couple of seconds to check the accuracy of loading, followed by closing the camera door, and the instrument is ready for use.

If at any time during the running of the film it is necessary to open the camera for any purpose, this can be done with the knowledge that only a known limited length will be spoiled by light fog. It is also possible to remove one charger and replace it by another if for any reason such a change is desired.

'Involuntary Stoppages'

Against these advantages is the fact that, to some extent, the charger loading camera is a little more prone to what the machine gunner in my army days called 'involuntary stoppages.' The principal reason for this is that the coil of film in the top part of the charger is not driven in any way which will feed the film smoothly out of the top chute. Instead, it is jerked downwards by the operation of the claw and may therefore, under some conditions, tend to bind. This danger is less than may at first be apparent. The weight and therefore the inertia of the film is small and skilful design of the channels of the charger give smooth passage to the film with the minimum of resistance.

Another possible cause of jamming is binding of the top coil of film, but this can be avoided by tapping the charger sharply just before loading. The effect is to free the coils of film. Another precaution to be observed is to run the camera for a couple of seconds before closing the gate. This ensures that the bottom portion of the film is fully taken up, with no loose loops to cause any trouble.

If you attempt to replace in the camera a partly used charger this precaution is particularly important, as the natural resilience of the film may have caused the bottom coil partly to unwind again. Incidentally, do not forget when removing a partly used charger from the camera to mark on it the footage already exposed, so that the footage meter can be correctly set when reloading.

Reloads

Besides purchasing chargers loaded with film the user can obtain 'reloads.' These are coils of film, either in long lengths or cut to the appropriate lengths to load into a charger. Such loading must, of course, be done in the darkroom.

Reloading does not present any problems, provided the user is familiar with the internal mechanism of the charger and uses the correct darkroom light, or no light at all. At a pinch I have on many occasions reloaded under the cover of bed-clothes, or under a table with blankets hanging round.

The correct light for the darkroom is amber for positive film, red for ortho, and green for panchromatic. Of course, green is 'safe' for all three, but the illumination level is very low. Red will be safe for both pos. and

Medium

ortho. Many workers in darkrooms make the mistake of putting the light source down close to the working surface. This means that the intensity has to be low enough to be safe at that point and the rest of the room is relatively pitch black. By far the best plan is to have a comparatively strong light in a distant part of the room, so that one can move about freely in a useful amount of light.

The safest arrangement of all is to have strong light of the correct colour hanging fairly near the ceiling of the darkroom and *shining upwards* so that its direct rays do not at any time reach the working portions of the room, which only receives light reflected from the ceiling or from a white reflection panel suspended at a convenient distance above the lamp.

The correct colour *must* be used. Any old amber, red or green will not do. The safelight screen or material issued by the photographic manufacturers will give the maximum amount of illumination consistent with the elimination of dangerous colours to which the film would respond and thus become fogged.

Loading the Charger

To load a charger it should be placed on the working bench with the lid off and with the chutes through which the film passes facing to the left. In this position the feed chamber, in which the roll of unexposed film is to be placed, will be at the top. The coil of film should have the emulsion (the dull side) facing outwards. In the case of Dufaycolor it should be facing inwards. In the bottom, or take-up chamber, will be found a core which is removable and which will embody either a spring clip or a hook to take the end of the film. When operating the camera both the coil of unexposed film and the core will revolve in an anti-clockwise direction. The outer end of the film must be attached to the core.

In some cases, particularly where the spring clip is used, the core will be found to have two shallow flanges. The film must be trimmed narrow at the ends to fit between the two flanges and care must be taken to ensure that the edges of the trimmed section are absolutely parallel to the axis of the film, as otherwise it may wind up unevenly. The cores with a hook centre do not generally necessitate trimming and automatically take-up the film correctly.

A New Charger

The core having been attached, the main coil is placed in the top chamber, the free end of the film passed out through the top chute, down the outside of the charger, in at the bottom chute and the core dropped into its recess. Any excess length should be wound back on to the top coil. The lid is then placed back into position.



The severe nature of the foreground accords with the stark outlines of the distant scene, combining to produce an effect of sombreness.

Loading is facilitated if the charger is of the type which possesses two entirely independent chambers which can be closed separately. The coil of film can then be dropped into the top chamber, its end brought out through the chute and the top chamber closed. The subsequent operations can be carried out in comfortable white light. A further advance on this idea is a charger which is now on the market which consists of two identical chambers which are entirely separate but which fit together by a push-fit peg and socket system. In such case the film is retained in one chamber until needed. The now empty chamber of the last loading is removed from the camera, reversed and plugged into position below the loaded chamber and the threading completed. This means that a loading of film can be carried in much smaller space.

An advantage of the reload system and also of the two-chamber system is that the parcel of film which is despatched to the processing station is smaller, lighter and less prone to damage in the post and the postage is smaller. Another point in favour of the reload system is that the user's own chargers, which he has proved to be reliable, never pass out of his possession. He is thus always assured of trouble-free running.

Odd Shots

Messrs. F. G. Warne, Ltd., of 5, Marsh Street, Bristol, have recently opened a bijou theatre in their new show-rooms. At the opening ceremony a film made by Mr. Warne, "Bristol, City of a Thousand Years," was screened.

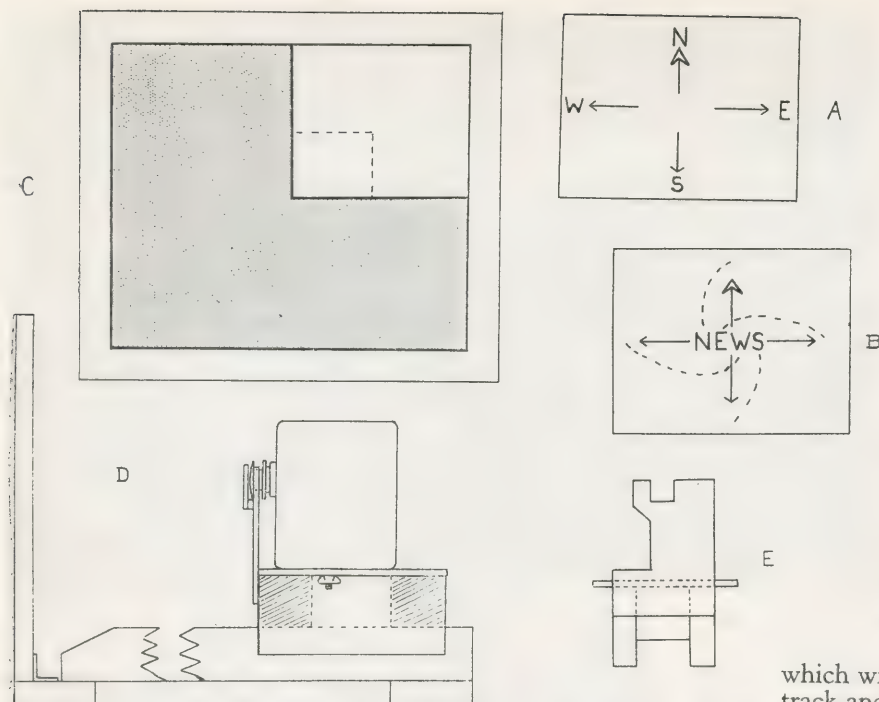
Mr. D. Tilley, of 163, Uxbridge Road, Rickmansworth, Herts., would like to hear from readers interested in forming a cine society in his locality.

If any reader comes across the International Friendship League film, "I.F.L. Swiss Centre," lost on the Underground last March, will he or she please write to the League's Headquarters, 13, Tavistock Square, W.C.1.

BACK

FOR SPLIT-SCREEN AND ZOOMING SHOTS AND FOR MATCHING, IN DISSOLVES, SHOTS WHICH ARE SLIGHTLY OUT OF SCALE OR IN WHICH THE MAIN OBJECTS ARE NOT PRECISELY CENTRED.

A & B: Beginning and end frames of stop motion title preceding split-screen shots. C: Reversible mask for exposing each of four quarters in split-screen shots. D: Side view of titler with translucent easel. E: Supplementary lens holder which locates camera on platform.



TO build an optical printer involves a considerable amount both of work and of skill but an exploration of the possibilities of back projection indicated that some sort, at least, of the standard-gauge laboratory's performances could be emulated with the translucent screen.

Perhaps at the beginning it would be well to indicate both the possibilities and the limitations of the scheme. It can be used for matching, in dissolves, shots which are slightly out of scale or in which the main objects are not precisely centred. It can be used for split-screen shots of the type which precede news-reels. The patient experimenter can use it for "zooming" shots, in which the camera appears to track up to the subject.

The system, however, cannot yield the absolute crispness which is obtained by the regular optical printer and so is useful only for transitional shots; it doubles the apparent speed of the original shots; further, in practice, it is desirable that test shots should be processed at home in the course of building up a printer-sequence. Nevertheless it does extend materially the scope of expression of cinematographers who are experimentally inclined.

Fundamentals

The essential appliance is a special horizontal titler shown in the accompanying illustrations. The easel of this titler is a translucent screen; subsequent experiments have not disclosed any type more suitable than that described in the January issue of *Amateur Cine World*, namely architect's "tracing detail" paper stretched over a rectangular wooden frame.

The maximum freedom of use is derived when the camera can be slid along a track square with the easel. The main track on which the camera platform runs is made of "2" x 2" prepared" (prepared wood, by the way, is always rather smaller than its nominal dimensions). About three feet of this is bought and the smoothest face is marked with a firm line, in order to identify the surfaces

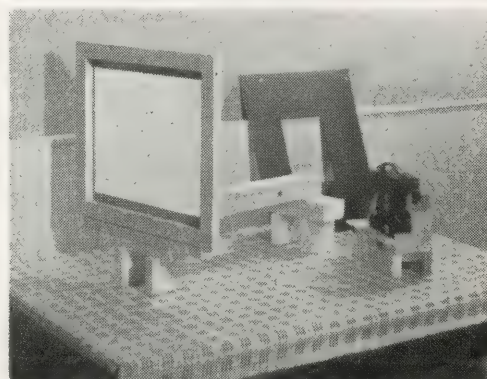
which will slide on one another. In addition to this track and the easel, about five feet of "1" x 3" prepared" is required, together with some five-ply, $\frac{3}{4}$ " No. 8 screws, $1\frac{1}{2}$ " nails and two small right angle brackets.

The actual construction of the titler is shown in the line drawing. In assembling the camera platform two small blocks, cut from the end of the 2" x 2", are set on top of the main track, marked surfaces on the blocks facing that on the track. Pieces of 1" x 3" are then clamped at the sides, and the platform squared up and nailed to the blocks. Then the side-pieces are nailed to the blocks and finally the platform to the edges of the side-pieces.

In this way it is ensured that the side-pieces shall grip firmly the sides of the main track. If the platform is inclined to stick, graphite (black-lead) may be rubbed on the surfaces.

Construction

Before actually nailing the platform it is advisable to measure up the camera and find where the tripod screw will project through the wood. On the Dekko shown



Parts of Titler. The A.C.W. Titling Calculator is extremely useful in calculating frame area for various supplementary lenses.

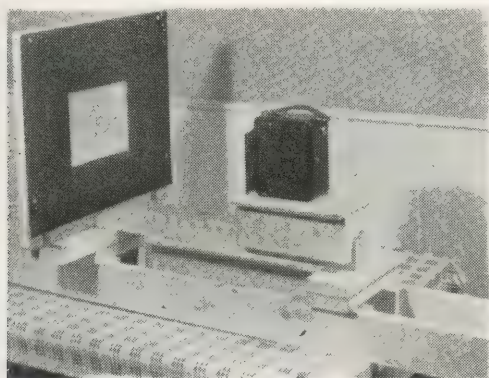
PROJECTION IN EDITING

By R. H. ALDER

here the tripod socket is off-set, and a small gap was cut in the top of one side-piece to accommodate the screw, for which a one-inch length of quarter-inch Whitworth, fitted with a fly-nut, was used. If the balance is disturbed when the camera is off-set, a weight may be put on the other side of the platform.

The three-ply support for the supplementary lens also serves to locate the camera after it has been squared up, and therefore the slot at the top is cut just wide enough to accommodate the front of the lens mount. The latter projects slightly beyond the edge of the platform—this position determines the location of the quarter-inch hole in which the tripod screw cuts its own thread.

The camera is first fixed on its screw and squared by eye, with the track at right angles to a wall on which a mark can be made. The camera, on its platform, is slid along the track up to the wall and a pencil mark



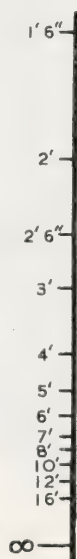
Titler set up for matching shots in dissolves.

made on the wall in line with one side of the camera. Then the platform is slid to the other end of the track (without disturbing the latter) and the camera swivelled round the tripod screw until, on sighting along the same side of the camera, the mark is seen to be still in line. Then, for the sake of household peace, rub out the mark!

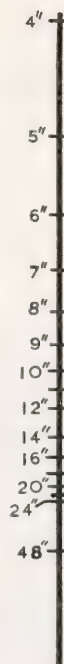
With the camera lined up, the supplementary lens panel is fixed. Amateurs doubtful of their ability to do this without upsetting the alignment can first glue the panel, and, when it is firmly set, strengthen the attachment with screws or panel pins.

Squaring up the easel platform and the easel itself is

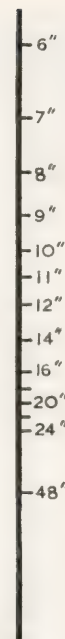
focussing - scale
reading



point of
focus



focal length of
supplementary
lens



Abac for calculating distances
when focussing scale of camera
is used in conjunction with
supplementary lenses.

comparatively simple. A draughtsman's T-square may prove more accurate than a smaller carpenter's square for this purpose.

The Field of View

A sheet of blackened cardboard, the full size of the easel, is prepared and holes are punched in the four corners, preferably strengthened with eyelets. The cardboard is laid over the easel and four panel pins are passed through the holes and tapped into the framework of the translucent screen. Then the cardboard can be removed from the screen and replaced in exact register.

In the middle of this sheet of cardboard is cut a mask-opening corresponding with the title-card of an ordinary titler. The position of the opening is determined by pinning a sheet of bold print over the cardboard, attaching the supplementary lens and shooting and processing a few frames. The corners of the field of view, shown on the processed film, are pricked through the printed paper into the cardboard, the paper is removed, the opening cut away and the edges blackened.

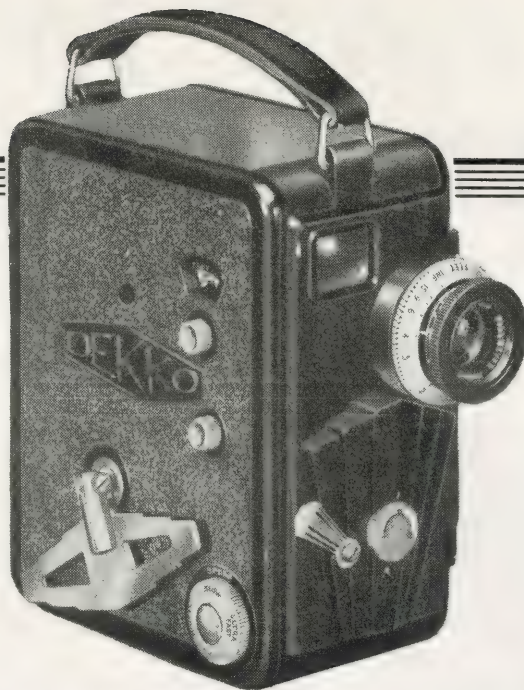
The focal length of the supplementary lens, as in ordinary titling, is equal to its distance from the surface of the screen. Generally a length of about twelve inches is satisfactory—the camera is then sufficiently far away to render the grain of the screen unobtrusive while the field of view is not so large as to make special arrangements necessary to secure full exposure.

Split-Screen Shots

It will be seen that the titler is mounted on a sub-stage so that it can be used on the simple "optical bench" described in the January issue. This is not strictly

(Continued on page 125)

Dekko Standard Model with
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The illustration, shown by courtesy of the "News-Chronicle," is of Sabu—the Elephant Boy—(now appearing in "The Drum") with his Dekko Camera.

(Continued from page 123)

necessary but greatly facilitates the squaring up of projector and titler. The projector, however, instead of being screwed to a similar sub-stage, is stood on a platform which rides over the other end of the bench. This makes it a simple matter to centre part of the projected image on the field of view.

For split-screen shots the back of the translucent screen is fitted with masks, shown in the drawing, while the edges of the field are masked off by black strips in front. Split-screen shots are made by exposing the same strip of film four times in the camera, once for each of the four shots which occupy the quarters of the field.

By passing the film a fifth and sixth time through the camera it is possible to superimpose dissolving lettering on the black strips which separate the four fields of the screen. For instance, the film may start thus:—

FADE IN (title) "From all quarters" (on black background).

DISSOLVE TO White on Black Drawing as at Figure A. STOP MOTION of letters, along dotted lines, to Figure B.

At this point the footage reading is noted, the lights are switched off, the camera opened, the side of the film notched just above the gate and the camera closed again. Then a series of credit titles, either dissolving or straight cut, may be run off, keeping the lettering within the width which will subsequently be occupied by the horizontal black strip of the split-field pictures. When these have been recorded the footage reading is again noted.

Over and Over Again

The film is now spooled back to the notch and the cross-mask of the split-field substituted for the black background. The projector is set up behind the screen, the camera set at half speed, and the three-quarter mask mounted behind the screen so as to leave the bottom left corner of the field open: on this space is focussed the projector.

The latter, loaded with a sports film, is started, then the camera is started and run for the full footage of the credit title. The re-spooling and projecting is repeated with the three-quarter mask reversed to uncover, in turn, each of the other three corners.

At this point the necessity for test exposures becomes evident. The exposures of the four animated sections and the black and white titles must all be matched together on one film. A sensitive exposure meter will give some general guidance, but neat precision is attained only by making a series of exposures and processing under standard conditions. Before each test exposure is made the distance of projector from screen is noted so that conditions may be repeated on the final run. When exposing on a projected image all room lights are switched off—when making the titles the usual titling lamps in reflectors are used.

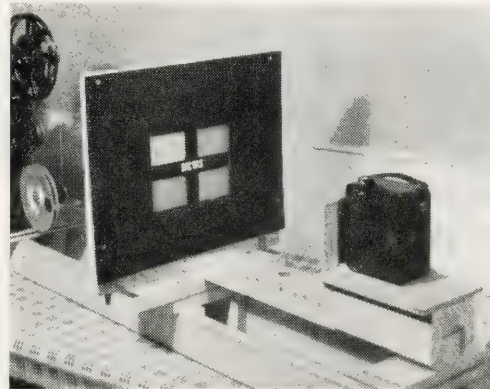
Matched Dissolves

The full field is used when two pictures have to be matched together in a dissolve. For instance, it is desired to make a transition from a Riviera promenade to a Casino. Among the promenade shots is one looking down on a twirling sunshade, while the Casino shots include, of course, a roulette wheel coming to rest.

The projector lamp is temporarily removed, and a low wattage lamp on a piece of flex is dropped into the

Back Projection in Editing

lamphouse after the light-trap at the top has been removed. The shot of the sunshade is threaded and focussed on the translucent screen. A sheet of paper is registered on the back of the screen and the outline of the sunshade near the end of the shot is sketched on it: the position of the projector is noted. The roulette wheel shot is then threaded and the projector adjusted so that the area



Titler with special front mask for split screen shots. The reversible mask is used behind the screen to block out all but one quarter at a time.

of the wheel corresponds as closely as possible with the sketch of the sunshade: the projector position is again noted.

It may be necessary to use a smaller front mask for the screen and a correspondingly short-focus supplementary lens to ensure that the illuminated field common to both shots is not smaller than the field covered by the camera. The projected shots can then be dissolved into one another, after taking exposure tests.

Illimitable Possibilities

A "zooming" shot can be achieved with care. For this type of shot the camera is slid along its track up to the screen and at the same time the focussing ring of the camera lens is rotated from infinity up to its full range of adjustment. The length of travel unfortunately is short, as is shown by the abac calculator, but such a shot is occasionally useful for transition from mid-shot, prior to a cut or dissolve to close-up. The image may go slightly out of focus owing to the absence of mechanical coupling, but this will not be noticed if the image is sharp at beginning and end.

There is not space to describe all the possibilities that this type of work offers to an editor who likes to take trouble to secure smooth continuity. It should, however, be emphasised that the work, though simple, needs painstaking patience. It may seem disappointing when the product of hours of work slips through the projector in a few seconds. But it is very satisfying to think that the amateur need not be outdone by the professional.

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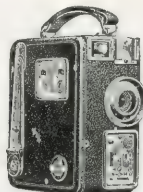
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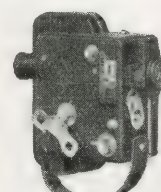
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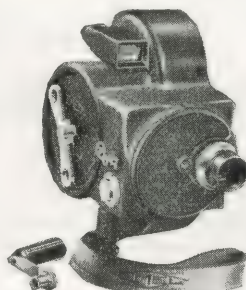
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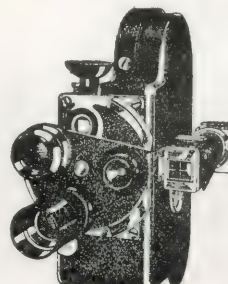


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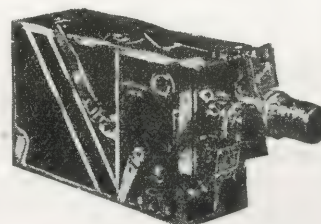


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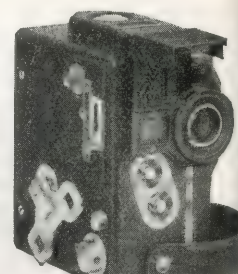


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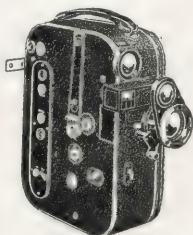
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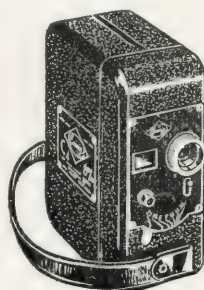
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SHOOTING

By ERIC F. IMPEY

IN opening this part of the subject it appears to me that it will be useful to many 8mm. users to include a pair of short tables, the first of which contains the hyperfocal distances for fixed focus lenses and the second the area of the subject covered by the normal lens at various representative distances.

The hyperfocal distance is the nearest point of perfect focus for a given aperture stop. In both tables the figures apply to the standard lens of 12.5mm. focal length.

f/Nos. :										
2.5	2.7	3.5	4	4.5	5	5.6	6.3	8	11	
Hyperfocal Distance in Feet :										
8'	7' 6"	5' 9"	5'	4' 6"	4'	3' 6"	3' 3"	2' 6"	1' 9"	

These distances are based upon a circle of confusion of one-thousandth of an inch diameter.

As regards the second table I have included more of the short distance figures than of the long as the former are the ones of most use to the average amateur.

Distance to subject in feet	Height and width of subject covered—in feet
1	.26 x .35
2	.55 x .73
4	1.1 x 1.5
6	1.7 x 2.3
8	2.3 x 3.1
10	2.8 x 3.8
25	7.2 x 9.6
100	28.9 x 38.6

Many users of fixed focus lenses believe that they are unable to work at shorter distances than four or five feet (the figures usually quoted in instruction books) but as will be seen from our first table, provided that use is



A scene from the Catford Film Players' current production in the making.

made of the iris diaphragm (adequate light being available) it is possible to work as close to the subject as 21 inches. The second table is a useful auxiliary in such close-up work as it shows the exact size of the area covered by the lens and it is particularly handy for titling as well.

Unless your camera is fitted with a fixed focus lens it will be necessary to set the focussing index on the lens to the distance between yourself and the subject. When you are working in good light such as is usually

present in summer time, you will find it convenient to set the index to 25 feet and then, provided that you are working at a stop of f/5.6 or smaller, you will be able to use the camera as if it were fitted with a fixed focus lens. The reason for mentioning this point is that on some occasions this small detail will give you just that little extra speed in getting ready with the camera, which will enable you to shoot something that you would otherwise miss.

The Question of Accurate Focus

The larger the aperture at which you are working the smaller is the depth of field and hence the more important is the question of accurate focus. If you are working at f/2 at 4', everything will be in focus from 2' 11" to 6' 6", while at the same aperture and with the lens focussed at 10', the depth of field is from 5' to infinity. From this you will see that the depth of field also increases as the distance to the subject focussed on increases. In other words, you must remember that focussing is most important when working at large apertures at short distances. By reason of the short focal length of the standard 8mm. lenses, focussing difficulties are reduced to a minimum so that only the one point mentioned above remains to be observed with great accuracy.

You will have noticed that there is much less latitude on the "near" side of the lens setting than there is on the "far" side, so that if you see that the lens is set to the figure representing the nearest point of the subject, you will be in the best position to shoot average subjects and will have a few inches (at least) on the "near" side in hand.

A final point, but one that it is most useful to note if you have a focussing lens, is that if you set the lens index to the actual figure of the hyperfocal distance for the stop in use, the whole area between one-half the hyperfocal distance and infinity will be in focus.

Importance of Exposure on 8mm.

In all sub-standard cine work on reversal film, exposure is a factor of major importance and it is more important in the 8mm. width than in the larger gauges.

So far as I am aware, attention has not hitherto been drawn to the latter point, but it will be immediately apparent when you consider the results of incorrect exposure. If you under-expose you find a lack of detail in the shadows, greater emphasis of the grain size, and if the subject is of a contrasty nature and the processing compensated, black shadows of such depth as to be impenetrable by the projection lamp. On the other hand, should you over-expose you will have a flat, pale result with a tendency towards the diffusion of the boundary lines of the subject, while the high-lights will spread into the immediately adjacent darker tones—producing an effect similar to a bad case of halation.

ON 8mm.

At the recent show in Glasgow, organised by the Meteor Film Producing Society, of the "Amateur Cine World" 'Ten Best Films of 1937,' the operator of the Bolex projector secured a brilliantly lit 9 feet picture from the 8 mm. film, which is something of a record. This is but one more indication of the wide application of the smallest gauge, hitherto thought to be suitable only for small rooms. In this series of articles, which began last month, our contributor (the author of a very successful handbook on 8 mm. cinematography) explains the technique of 8 mm. filming and to what extent it differs from that of the other gauges.

Detail shots often provide a pleasing pattern that is a justification for their inclusion in a film. The part is often greater than the whole.



From this you will see that the sum result of over-exposure is a general loss of definition.

Now consider these points and compare them as they occur in 16mm. and 8mm. film. First of all, grain size is more important in 8mm. than with the larger gauge as the degree of enlargement on projection is normally four times as great. Again, the results of over-exposure are more important with 8mm. film for the same reasons. A degree of over-exposure which would be permissible with 16mm. film would ruin a shot in the smaller width. Finally, owing to the relatively low power of the 8mm. projectors, dense shadows become absolutely opaque, whereas a 16mm. machine of average power would project through them without difficulty.

Latitude and Exposure Errors

While I have stressed the importance of accuracy in exposure, there is fortunately a considerable degree of latitude in the film itself and this will be sufficient to take care of minor errors in exposure. With non-compensated black and white stock working on subjects of average tone range, the latitude is approximately three-fourths of a stop on either side of the correct (i.e.—best average) stop. Outside these limits the troubles mentioned above will occur to a greater or lesser degree according to the extent of the inaccuracy of the exposure.

In the case of subjects of more than average tone range, these figures do not apply, as for example, where there are differences of contrast extending roughly to the limits of the film latitude. Here, under-exposure will clog the shadows completely and over-exposure will burn out the high-lights. From this you will see that you have most latitude where the tone range is not great, that is to say, in average subjects.

Colour films do not receive any corrective processing and as the latitude of the film is much less than that of the black and white types it is necessary to pick your subjects more carefully and then to give an almost dead accurate exposure if successful results are to be obtained.

Colour will be dealt with in the next part of this article and then the subject will be discussed thoroughly.

There are a great many different brands of meter on the market and of the various photo-electric models I have used myself, I can say that I have not yet struck a bad one, so that assuming that you pay an average price it would seem that you are not likely to meet any trouble. However, with any meter it is always necessary to make a few test shots before putting it into full time service, as it sometimes happens that the film speed numbers on the meter have been arrived at by a different process from that employed by the film manufacturer. A second reason for making a test is that different users prefer different densities as regards the finished result.

The Smethurst High-Light System

The most reliable exposure system is probably that incorporated in the Smethurst High-Light meter. In connection with this meter it is important to inform the processing company to develop by time and temperature only, since corrective processing will have the effect of upsetting the accurate tone balance obtained by the use of this meter.

When the lens is working in conjunction with panchromatic film it reproduces on the film a reasonably accurate monochrome representation of the subject of the shot—that is to say, reasonably accurate as far as the emulsion will permit. However, some colours (notably blue) register disproportionately to their visual tone, while you will often find pairs of colours which, when rendered in black and white, are of similar tone, whereas their actual colours were dissimilar.

Filters are used to stop a portion of the light from reaching the film and this in turn results in an increase in contrast between certain of the colours portrayed. The colour of the filter to be used will depend upon the colour of the subject, but for general use the yellow type is usually employed. Yellow filters are made in various densities which are denoted by the indices 2x,

SHOOTING ON 8mm.

(Continued from previous page)

3x, 4x, etc., the 2x type requiring double the normal exposure, the 3x three times, and so on.

The films we use are excessively sensitive to the blue end of the spectrum and particularly to the ultra-violet, hence, to obtain a satisfactory rendering of a blue sky, it is necessary to use a filter to reduce the blue sensitivity. For a normal rendering a 2x yellow filter is adequate and reproduces the sky in practically its visible tones. This filter actually cuts out the whole



Mrs. Barnitt presents the Inter-Club Challenge Cup to representatives of the Beckenham and Salford Cine Societies at a recent meeting of the Federation of Cine Societies at R.P.S. Headquarters. The films that gained this award were "Safer Beckenham" and "Safety First."

of the ultra-violet and part of the blue. To obtain excessively dark (over-corrected) skies a 4x yellow filter can be employed, thus cutting out the ultra-violet and almost the whole of the blue. A similar effect can be obtained with a red filter, which removes the whole of the blue—rendering it very dark in tone.

Avoid Over-Correction

For ordinary work, over-correction is to be avoided as it has a definitely unnatural appearance and should therefore only be made use of where the special nature of the subject or story requires or permits it. In general terms, therefore, it may be said that the correction given by a 2x yellow filter is all that the amateur will require for everyday use. It should be noted that a filter should not be used for portraits (other than in special cases which are outside the scope of this article) and that it is unnecessary when the skies are grey.

As has been stated above, the basic reason for using filters at all is for obtaining contrast between colours, thus, if you are working with panchromatic film and are shooting a subject containing both red and green, you will find that they are both rendered by a middle tone of grey in the finished result, so that if you wish to create a tone contrast between the two, you can use either a red or a green filter. The red filter will render the red colour a much lighter tone than the green, while the

green filter will render the green lighter than the red. Whatever the colour of the filter, it will render its own colour in a lighter tone than it would be without the filter.

The yellow filters have the property of cutting out a certain amount of atmospheric haze (that is, the ultra-violet—but not smoke or fog), and for this reason they can be usefully employed with most scenic subjects and especially if a telephoto lens is in use, as these lenses tend to show up haze the more as normally they are used at greater distances from the subject than is customary with standard lenses.

Depth of Field

The very great depth of field of the normal 8mm. lenses makes it almost impossible to emphasise a subject by throwing the background out of focus. The depth of field of all long focus lenses is considerably smaller and they therefore enable the photographer to make use of this very useful device.

Telephoto lenses are usually purchased solely on account of their ability to fill the frame with a relatively distant subject. This, of course, is a very useful attribute, especially for candid camera shots, for subjects which cannot be approached closely and for portraits. In portraiture a long focus lens is a great advantage and gives a much better drawing of the subject than is obtainable with the standard lens, which suffers from the defects that in close-ups it tends to distort the perspective and to render the nearer features of the face out of proportion to those which are further away.

Distortion of Distance

The principal thing to avoid with these lenses is the distortion of distance which you will sometimes have noted on the professional screen in news films of such subjects as cricket matches. You have probably noticed a compression of distances so that the players (who are in close-up) appear to be only a few feet from the other side of the ground. This is not a defect in the lenses themselves but is simply due to the fact that their only property is to magnify, so that they magnify also any defects in viewpoint. In the case mentioned it is the viewpoint which is wrong. If the same subject was shot from a point well above ground level the defect would largely disappear and the players would be surrounded by the grass of the pitch alone.

A telephoto lens should always be used with a solid support for the camera, either a tripod or some other device which will hold it rock-steady. No half measures are possible here; a solid support is essential if successful results are to be obtained.

RELIGIOUS FILM SUMMER SCHOOL

The programme of the 1938 Religious Film Summer School is announced by the Cinema Christian Council and the Religious Film Society. It will be held at "High Leigh," Hoddesdon, Herts, from June 7th to 10th, and will be open "to all who are interested in the use of the motion picture for religious purposes." Registration fees are payable before May 31st. Information may be obtained from the Cinema Christian Council, 104, High Holborn, London, W.C.1. Those taking part will include Andrew Buchanan, Mary Field and the Hon. Eleanor Plumer.

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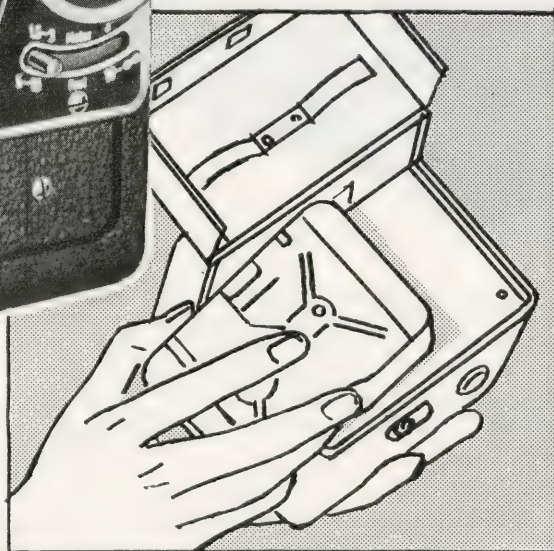
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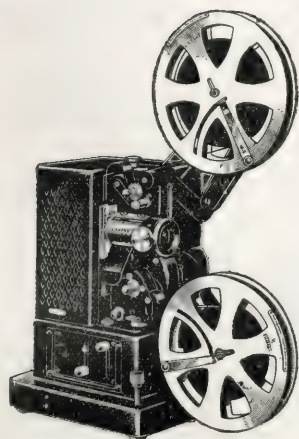
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Rehearsing, Directing and Shooting

Previous articles in this series have dealt with Casting, Settings and Properties (May), Synopsis to Shooting Script (April), Choice of Theme and Preparation of Synopsis (March) and Introduction and Suggestions re Equipment (February). Some of the author's ideas are unorthodox but have proved eminently successful in practice.

HAVING quite simply and, let us hope, effectively converted our outbuilding or, failing that, one of the rooms in the house itself, into a passable representation of a chemical-cum-physical-cum-electrical laboratory, in accordance with the suggestions outlined in the preceding article, we will now bring Denham and the player impersonating the Robot on to the set and rehearse them in the action of the opening scenes of the "shooting script."

We shall also require the presence of the cameraman (if he is not the director), the person to whom we have delegated the handling of the lighting equipment, the script-girl (or, more professionally, "continuity clerk") and any other assistants who may be available to lend a hand to director and cameraman. As we shall commence by arranging the lamps and camera in the approximate positions they will occupy during shooting, we shall now be able to make some use of the various gadgets mentioned in the introductory article—the roll of "cable" cable, the lamp-adapters, the dinner-waggon and so forth.

For all these opening scenes not more than two 500 watt lamps will be required for lighting purposes; and as, in my own case, the outbuilding was white-washed inside and, hence, its walls in themselves highly reflective, it is advantageous to arrange that all the shots with the exceptions of the close-ups (Nos. 3, 4 and 6) be very slightly under-exposed.

Indoor Exposures

Under-exposure will not be effected by altering the lens stop from its largest to a smaller aperture, but by the expedient of placing the "Nitraphots" or "Photofloods" further away from the centre of interest than might normally be considered good practice and dimming one or both with a diffusing-cloth. Note, however, that I am speaking now of a room with light distempered walls. In a room with darker and almost non-reflective walls, most certainly employ three lamps, placed, in all cases, much nearer to the subject and minus diffusers.

In photographing Sc.1, I stood the lamps one at either side of the set, not in alignment, but "staggered" so that the lamp on the left was (say) between twelve and fourteen feet from the back wall (i.e. the wall against which the bench stands) and the other between eight and ten. Pure flat-lighting was thus avoided, and the lamps, standing at varying elevations, were so disposed that when the camera had tracked back from the C.U. position to M.L.S. (thereby completing the *fade-in*), a large, elongated shadow of Denham's head would be projected upon the wall.

With a third lamp some attempt at effect-lighting

Shooting

—The FIFTH in the series, "The Amateur Film Play: A Creative Outline"

By ALFRED GORDON BENNETT
(F.B.I.C., F.R.S.A., Author of "Cinematica," etc.)

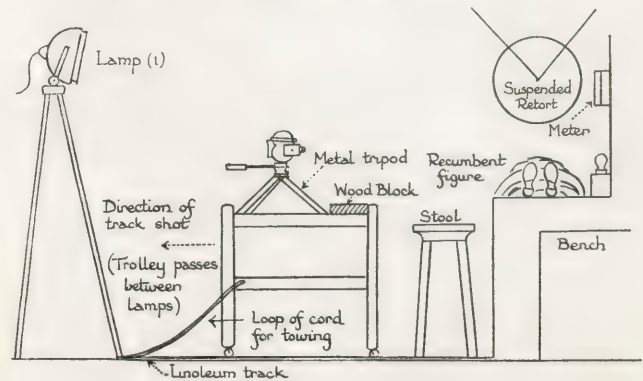


Diagram showing lay-out for "track" shot. This is not to scale, and on the set the lamp shown would be placed much further away than appears in the sketch.

might be made, but bear in mind that the atmosphere throughout these first scenes is intended to be eerie and dramatic and too much light would tend to spoil that atmosphere. Things are all rather dark and vague to begin with—as dark and mysterious as Denham's own experiment, in fact.

Now the screen effect of filming this scene at full aperture using two 500-watt bulbs only, in a room having distempered walls is, frankly, what the experts term "soot-and-whitewash." In this particular instance the reproach doesn't matter: for the heavy contrasts between the walls and the shadows are essentially mood-evoking. The shadows are starkly dramatic—looming with import—and the high-lights are dramatic. Everything, glimpsed thus, is grim and alarming; and that is exactly what we want.

Electrical Details

If your particular outbuilding is not wired for light or power you will have to convey current across from a convenient plug in the house by means of the rubber cable (I warned you to purchase a sufficient length for emergencies), which can very well terminate in a small "spider," or junction-box, into which the leads from the "Nitraphots" may be plugged. Any electrician will make up a small junction for you for a few shillings if you are unable to design and wire one yourself; and one end of the cable should be permanently connected to it. When out of use the cable is wrapped about the box and held in place with a clip, thus making a convenient and portable little accessory.

Rehearsing, Directing and Shooting

(Continued from previous page)

It is now necessary to mount the camera on the dinner-waggon in readiness for the opening track-shot, and I must leave it to your own ingenuity to devise some suitable and rock-steady attachment. The most obvious method is, perhaps, to place the camera on a light telescopic metal tripod, the legs of which need not be extended providing they are reasonably long when in the "shut" position. Two legs are then braced securely against the rear edge or "lip" of the top tray of the trolley—the third leg being brought forward and wedged with a small block of wood, as in the sketch on page 133.

Unless the floor of the "laboratory" is very smooth and level it is advisable to provide a make-shift track for the trolley by laying a strip of ordinary linoleum along the course it will follow when in motion. The strip should extend right across the set to at least a yard or so beyond M.L.S.

Commencing Rehearsals

With the actors in readiness, rehearsals are commenced somewhat as follows: The Robot, suitably appraised and wearing her imitation metal helmet, takes up a prone position on the bench. A stool should be provided for Denham in anticipation of Sc. 7, and standing beside the bench, or, it may be, resting one knee on the stool, he bends over his creation attaching the wires to the dummy connections on her helmet and robe. From the camera's viewpoint, his features are registered in half-profile; and he must be cautioned against either turning to look at the camera or turning his back upon it.

His mood, as the script indicates, is one of concentration and absorption, his movements well-defined and resolute. No movement of any kind is called for on the part of "Femina Number One" as yet. She lies

there, quite inert: her arms stretched stiffly at her sides.

Denham should rehearse this action several times until his movements are both natural and proficient, and then again with the lamps on. It is imperative that his demeanour under the lights is just as natural as before—and this, of course, applies to all the players. There should be no self-consciousness: no instinctive jerking of the head or twitching of the eyes to avoid the glare. Two or three "Nitraphots" are insufficient to cause the players any discomfort when once they have accustomed themselves to acting in artificial light.

Everything, in this as in all other shots, must be carried out perfectly naturally, without fuss or flurry. And the director, standing beside the camera (which should always be his natural place, whether he himself is the cameraman or not), will give his instructions as firmly, quietly and explicitly as possible.

The Director's Task

Argument between the players and the director should never be encouraged, because, if indulged in, it tends to break down the spirit of confidence which the former should always feel towards him. Having made up his mind beforehand exactly how he wants the scene shot, there should be no delay or indecision on his part and as little debating as possible during rehearsals and none at all during shooting. Everything has to be cut-and-dried in all departments, and chatty or interfering onlookers—indeed, onlookers of any kind—should never be allowed near the set.

It is sometimes a matter of some little difficulty to decide how much footage to expend on individual shots, but, generally speaking, a shot ought not to be held on longer than eight or ten seconds, while fifteen or sixteen seconds is more than sufficient for even an intricate tracking or "gyro" shot. Ten seconds is a happy average for a really good action-shot, while it would be pointless to sustain a purely static shot such as the C.S. of the electric meter in Sc. 3 for more than five or six seconds.

In this respect I have found that the best method of working is to get the action perfected at what would constitute a natural speed in relation to *normal time*. The cinematic adjustment—the speeding up process which will serve to "telescope" *normal* time into the super-time of the film—may then be brought about

by encouraging the artists to perform their action at least half as quickly again. And that, on view-points.

Wrapt attention! It is not often that one can get full face views of people without their being aware of the camera, but as this study shows, it is well worth while going to a little extra trouble in order to secure such view-points.



the screen, will be just about right and will result in the least possible waste of film.

It is a curious thing, but if we were to photograph Denham's action in Sc. 1 for the same length of time (say, a minute or two) that it would occupy in real life, on the screen that action would appear ponderously slow and artificial. But by speeding it up by just those extra degrees, the principle of cinema is preserved and, paradoxically, the pace of the action becomes visually natural and *not* artificial.

Outpacing Normal Time

But the amateur director and actor are warned not to overdo the acceleration process. The idea, as I make use of it, is that, by just outpacing normal time in this fashion, the action accommodates itself naturally and inevitably to filmic time—which is abnormal, or super-normal, and can comfortably embrace a century in a five-second fade-out or ten-second lap-dissolve.

Once director and cast have accustomed themselves to speeding up action *naturally* to a slightly unnatural degree, there is little further need to worry one's head about the length of individual shots. Directing, photographing and acting on this simple principle, I have scarcely ever been guilty of making my shots too short and only occasionally have they turned out to be too long and consequently wasteful.

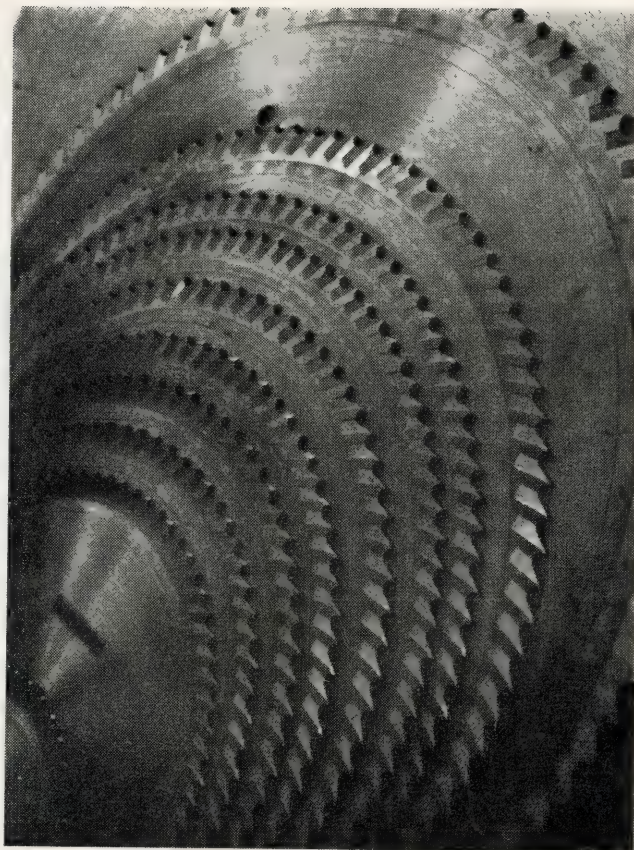
For the benefit of the cameraman a rehearsal of this rather important opening scene may now be conducted: for that gentleman will be called upon to track back with his instrument from C.U. to M.L.S.—thus giving us our initial trick-fade. On its trolley, which will be manipulated by an assistant, the camera is brought as close as possible to Denham's head—so close, that is, that the head, or, preferably, the dark mass of the hair, completely fills the finder. The focussing ring is set at M.L.S., which will be, in this case, approximately ten or twelve feet.

It is an awkward matter for either the cameraman himself, or the assistant in charge of the trolley, to change focus while the instrument is actually tracking back (though it *can* be done by a very steady hand); and so it is simpler and almost equally effective to commence the shot out of focus and allow it to come into focus at precisely that point (M.L.S.) at which both Denham and the nature of his work at the bench are fully disclosed to the audience.

Beginning a Shot out of Focus

This device of commencing a scene slightly or even wholly out of focus, with the image coming into focus at the approximate point at which a normal fade-in would be completed is technically very useful; and in the present case we combine with it a conventional fade-in of definitely unconventional effect—little or no light reaching the lens while it is in such close proximity to the actor's head and the normal, pre-arranged quota reaching it when it arrives at M.L.S.

With rehearsals completed, to the number deemed necessary by the director, the scene is shot, and if ordinary care has been taken and forethought displayed during the preliminary stages, there should be no need for any retakes. Retakes—possibly in consequence of the professional *aura* we associate with them—are also



If the right angle is chosen, shots of machinery can make attractive patterns but if the first essential is to show how the machine works, select angles that will show this clearly rather than those which make pleasing pictures but are otherwise rather pointless.

somewhat of an obsession among amateurs. But retakes are expensive and should be regarded rather as a luxury than as a technical habit to be indulged in at any and every opportunity.

They are, too, an admission of incompetence on somebody's part. Capable direction and photography, allied to adequate rehearsal, ought practically to obviate them.

Light-Matching

Sc. 2 in the script—a M.C.S. of Denham completing the action he commenced in Sc. 1—presents no complications other than a change in the position of the lamps and should be shot as a continuation of Sc. 1. The lamps may, however, be brought a little nearer the subject, though maintaining relatively the same positions one to the other. In order to ensure correct light-matching under the slightly changed conditions double the thickness of the diffusers. Without wishing to stress the fact unduly, it may be said that it is literally amazing what can be done in the way of securing a perfect matching of shots as regards their tonal quality by a judicious use of delicate diffusing-cloths.

Sc. 5, another M.C.S., may present a minor problem in that the camera has to assume a low-level position at the side of the bench and is shooting up to Denham, who is seen in full profile.

Leaving one lamp unchanged, the other may now be moved further to one side and half-turned towards the subject—the reflector being tilted upwards a trifle so that no part of the actor's profile is in shadow. Retain

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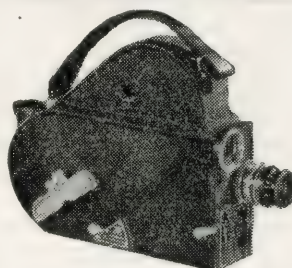
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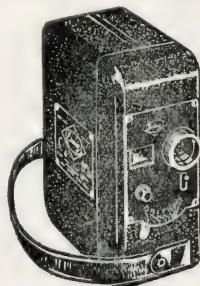
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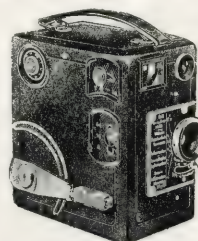


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EMBELLISHMENTS

By H. A. V. BULLEID, M.A.

The measure of a movie-maker's originality is gauged to a large extent by the felicitous little touches with which he embellishes his films. Here are useful hints on using still pictures in titlers, fan-wipes, good hours for filming, soap bubbles, and prologues and epilogues.

PRESSURE is frequently brought to bear on the amateur cinematographer by sundry friends and relations to make him produce film records of annual events which he has previously covered—such as garden fetes, sports meetings, week-end jaunts and the like. Under such circumstances he is more than ever concerned with the task of embellishing his film with neat touches and effects to obviate any tendency towards dullness or similarity with previous productions.

Generally such effects must be devised from the material which belongs properly to the theme of the film: but some extra effects can permissibly be introduced to enhance the film's appeal. A few instances of a general nature are given below. It must, of course, be noted that such effects are *additional* to the application of sound and studied technique to the film; their purpose is to improve good films rather than to make poor films passable.

Documentary films of the types mentioned above frequently and aptly open on a long shot establishing the general location: and the film instantly scores a hit if this shot is an aerial view. Now it is awkward and expensive to charter an aeroplane for the job, but it is often possible to secure an aerial-view postcard or

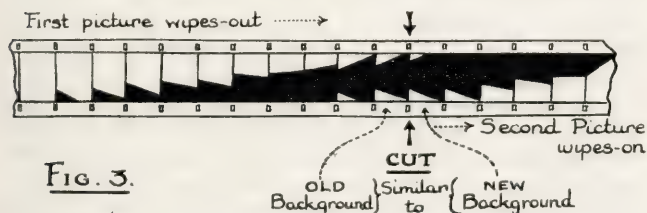


FIG. 3.

press-picture quite cheaply. This is then set up in the titler, carefully centred, lit and focussed; and photographed. Realism is enhanced by moving the camera during the shot: either towards the picture (giving the effect of the 'plane swooping towards the ground) or with a vertical pan (showing the ground "sliding away beneath"). Effect of the 'plane cornering is achieved by rotating the picture. Do not move the picture about too rapidly or unpleasant blurring and jerkiness will result.

This technique of using still pictures in the titler is important, and often very useful, if not indispensable. Other applications are for dark interiors of churches, etc., where a lengthy exposure can be given with a still camera; and for certain types of "stolen" shots, which can be secured with a miniature camera suitably concealed, but would be impossible of achievement with a movie-camera. Such shots must contain no movement.

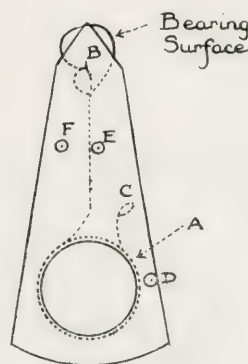


FIG. 1.

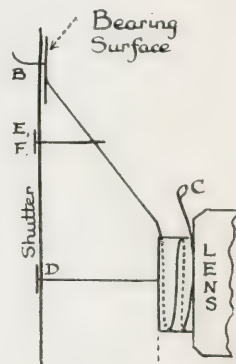


FIG. 2.

The camera is advisably panned slightly in filming the enlarged still, to avoid a markedly static appearance.

Enlarged stills are most frequently used, but excellent results obtain when filming pictures as small as $2\frac{1}{2} \times 3\frac{1}{2}$ inches. These fit, for example, in the smaller Pathe and Kodak Titlers: with a home-made titler fitted with camera slide, any size is possible: for focussing simply set the lens at infinity and use a supplementary lens of focal length equal to the distance between camera lens and picture.

This method is often the best for superimposing titles on pictorial backgrounds, because an artist can be given the task of arranging the lettering to suit the picture. Moreover, black lettering on the white parts of the picture can be employed at choice.

Making Fan-Wipes

Wipes make a change from everlasting fades and fan-wipes make a change from everlasting straight-line-wipes. To achieve them, the only apparatus required is a bit of stiff wire and a small piece of thick cardboard. The wire is bent into a coil of two turns of such size that it can be pushed over the lens barrel of the camera and will grip it firmly. One end of the wire is cut off short, the other is led away radially from the coil and bent up to form a pivot for the cardboard, or "wipe-shutter" as we call it, after cutting it about $2\frac{1}{2}$ " long by $1\frac{1}{4}$ " wide, trimming the edges and painting dull black. The card is simply swung over or away from the lens according to whether a wipe-out or -in is required. It is advisable to make a stop on the shutter which, when it touches the lens-barrel, will indicate that the shutter completely covers the lens. (Figs. 1 and 2).

The wire is bent in a double coil A with one end B led away to form a pivot for the wipe-shutter and the other end C left short as a lever to open out the coil for springing on to the front barrel of the lens. The wire is bent into a circle at B behind the pivot-point, to form a bearing surface for the shutter. (Figs. 1 and 2).

NOVEL TOUCHES

(Continued from previous page)

completely black and joining up the wipe-in cut a few frames *after* the picture has begun to appear (Fig. 3). In this case the shutter must be cut to a width slightly less than the lens barrel so that when it is in its central position a small amount of the picture at either side will be photographed.

According to whether the shutter is near the lens or an inch or two away, so will the edge appear diffused or sharp on the screen.

When the Sun is Low

Extraordinarily few cameramen ever exploit a simple means of securing unusual and dramatic lighting for their exterior shots, which merely consists of shooting *only* when the sun is low in the sky, that is, from about the first to the third hour after sunrise and the third to the first hour before sundown. For example, in early August with sunrise at 5.30 and sundown at 8.30, definitely the best shots will be those taken from 6.30 to 9.0 a.m., and from 5.0 to 7.30 p.m. The exposure meter will (rightly) inform you that the light is only from half to one stop weaker than at noon. Yellow filter factors are less. Soot-and-whitewash is banished and by filming at right-angles to the sun, an amazing stereoscopic quality can be achieved in carefully-chosen long shots.

When one is ordered to film some holiday function fixed around the noon hour and is at one's wits' end to choose a novel lighting style, one can astonish the protagonists by making it appear to have happened at night! This by using super-pan and a red filter. The effect of moonlight is thus achieved and may be enhanced by staining the film pale blue. The filter factor is about x6 for the red filters, which means opening up two-and-a-half stops.

Using Soap Bubbles

Ordinary, simple, childish(?) soap-bubbles, judiciously blown through a clay pipe, are a novel basis for obtaining original, unique and in many instances very charming effects. As regards the actual blowing of the bubbles I must remark that I have found it best to leave the soap-mixing technique to an eight-year-old colleague: a pipe duly "loaded" by him produces, when blown, not a colourless, globular, oval mess of dank soapiness, but a delicate, wistful sphere in whose mystic surfaces may be seen beautifully coloured miniatures of everything nearby. Rather than discourse in theoretical terms upon how bubble-technique might be applied, I will briefly state that I have successfully used them as follows:—

(1) Simply as "something to do" for children whose doting parents have requested screen portraits.

(2) As shimmering mirrors, photographing a view reflected in the bubble-surface, for a special effect in a colour film.

(3) As a new method of linking the lead titles of a film. After filming the title long enough to read it, a large bubble was allowed to float down between it and the camera. An extra side-light was used so that the descending bubble scintillated and blurred the title. A spike was set up so that, just as the whole title was



The shutter is cut as shown, a wire stop D being fitted to indicate the closed position. Alternatively, stops can be fitted at E (shutter closed) and F (shutter open), but in this case they must be checked every time before use as the wire may get slightly bent.

Shots of trees which inevitably include a considerable expanse of sky call for a light filter so that a glaring whiteness is avoided and whatever clouds there may be are brought out.

Operating the Device

The top of the shutter is cut to a point; and the device is operated by resting the forefinger lightly on this point and moving as desired. One inch in front of the lens is a good distance; and the width is made ample except where a fake wipe-mix is required in which case the width should be about three-quarters of the photographed width at the particular distance away of the shutter, found from the formula:—

$$\frac{\text{width photographed}}{\text{distance away from lens}} = \frac{\text{film picture width}}{\text{focal length of lens}}$$

At one inch from 9mm. camera with 20mm. lens, or 16mm. camera with 1 inch lens, or 8mm. camera with 12½ mm. lens, the photographed width is approximately one centimetre, or three-eighths of an inch. So, for the faked wipe-mix effect the shutter should be about 6 millimetres, or ¼ inch wide.

Fig. 3 shows how such a mix is actually cut.

A time-lapse marked by a wipe-out followed by a wipe-in is a pleasing effect. In each case the shutter should *move in the same direction*. Where backgrounds are similar, the effect of the wipe-mix can be faked by cutting the wipe-out a few frames *before* the picture is

FOR IMPROVING FILMS

obstructed, the bubble burst. The cut to the next title was made at that very instant.

(4) As "bombs" in a comedy trick film. Here the bubbles were filled with smoke (from a cigarette) and permitted to fall on things, whereat they burst, giving off sinister wraiths of smoke!

Scope for Trickery

Needless to say, bubbles give huge scope to the trickery merchants, even if only because, in reverse motion, they spring into being from such strange spots as the edges of knives, or the points of peoples' noses. Again, if they are filled with gas (via rubber tubing connected to the clay pipe) they rise buoyantly in the air: if a lighted candle is placed near their path they burst into flame on passing it. In reverse motion the bubble is seen to appear miraculously from flames!

Reverting to the poetical, however, I must emphasise that by filming a little girl puffing energetically, blowing a bubble around the garden (and it's not too difficult to do) you can make the parents and other women-folk in the audience simply hug themselves with glee.

It does often happen in practice that a film appears to be rather stark in its final form, as presented on the screen. It suddenly bursts on the audience, lingers perhaps for only a few minutes and is then as abruptly withdrawn. The shortness and suddenness of the film are, in fact, out of all proportion to the importance of the subject being presented; and some means of introduction must be devised as a remedy.

A method that is at once simple, fundamentally successful and capable of addition to existing films without any structural alteration is the simple provision of a prologue and an epilogue. These may take the form of straightforward introduction and final comment: or the prologue may show the teller of the tale, the main part of the film then appearing as a "flash-back," with the epilogue showing the *result* of the film on the teller shown in the prologue: or some definite trick may be used, such as a man falling asleep, dreaming the main film and then waking up to find some comic or sinister connection between himself and the dream climax.

Leading Up to the Theme

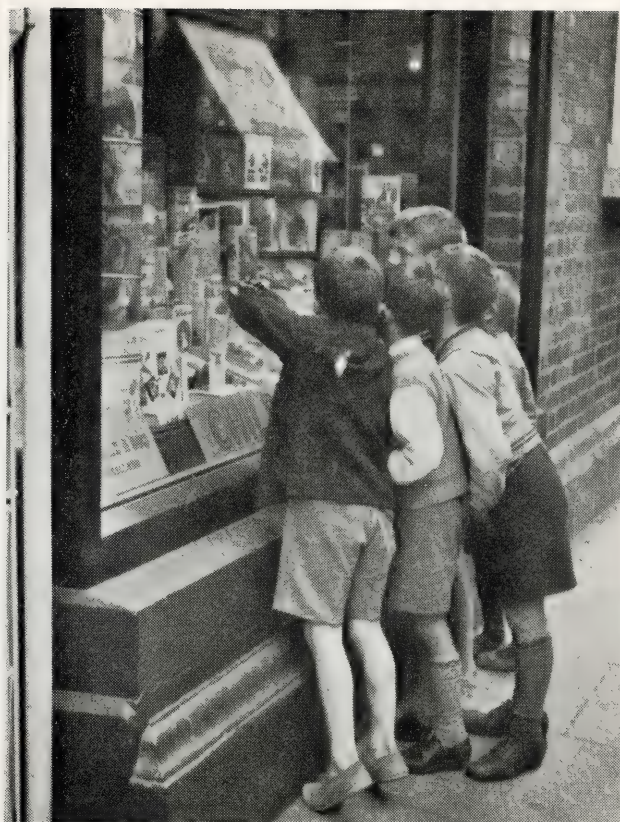
The two latter cases belong more to the properly planned film, of course; but the principle involved is what matters, namely the leading-up to the main part of the film, with the consequent avoidance of that crude and stark effect that can easily mar a film at the outset.

Don't just show them standing there for what seems to be hours, gazing at the admittedly glorious Kodachrome sunset. Add a little fitting (or unfitting) dialogue: the titles do no harm whatever to the tempo . . .

M.S. They gaze at the sky. He hugs her.

C.S. She turns her head a little and says:

Title. "I'd call you fresh, only it'd be stale."



Studies of this kind—of people intent on something—are always effective cine material, but the viewpoint, while good, needs to be augmented with others. What about a shot from inside the shop, through the windows? (See picture on page 134).

C.S. she says . . .
C.S. He smiles down at her,
M.S. and hugs her again and replies,

Title. "I'd bow my head in shame only I don't want to miss the sunset."

C.S. he says.

M.S. They embrace enthusiastically, quite oblivious of . . .

L.S. the sunset. The sky grows darker, the night steals in.

SLOW FADE-OUT

Fade-in . . .

Title. THE END.

A USEFUL HANDBOOK

One of the most useful cine handbooks we have seen for some time is the "Handbook of the Scottish Educational Film Association," edited by Duncan Fraser, M.A. It is excellent value for a shilling. There are four parts. The first deals with the activities of the Association (the Experimental Groups, Film Reviewing Scheme and so on). Part II concerns the Film in the Classroom and contains useful advice on the general principles of projection, choosing a projector, care and repair of projector and films, besides chapters on film appreciation and allied subjects.

In Part III (Educational Film Production) there are short and pithy chapters on the cine camera and its lenses, the production of educational films and colour cinematography. Part IV is devoted to "Facts and Figures"—24 pages of them.

Copies of the Handbook can be obtained for 1/2 post free from the Branch Secretary of the Association, Mr. Duncan Fraser, 3, Gloucester Avenue, Clarkson, Glasgow, who is to be congratulated on a very helpful production.

Readers' FILMS Reviewed

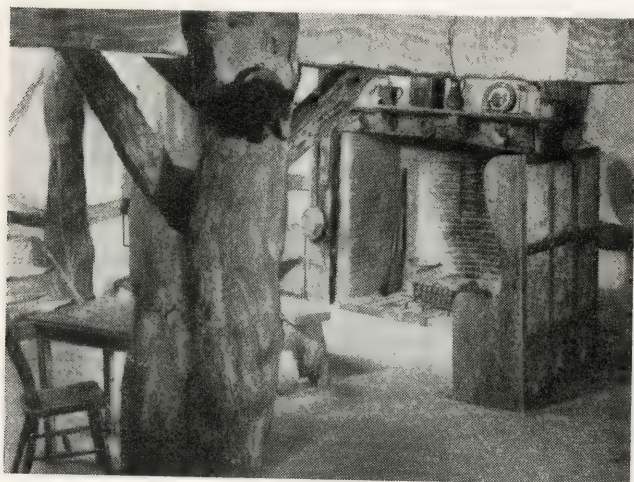
Make up your mind to win a plaque like this, this year. Ten of these are awarded annually, and are among the most coveted awards in amateur cinematography.

Note: The illustration opposite is much reduced.

ARRAN AT WORK. By THE GRAMMAR SCHOOL, AUDENSHAW. 400 ft. 16 mm.

We wish we were better at geography, or alternatively that the producer had helped us out a little by telling us where Arran is. He includes a map of the island in the film, but it is just an outline with no place names and no indication of the mainland. If we were better at geography we shouldn't have to bother our heads as to whether this Arran is the same place as that shown in Flaherty's famous film. There are, we believe, two Arrans, or rather, an Aran and an Arran and that it is Aran that is the subject of the Flaherty film. "Arran at Work" is a good film, but how splendid had its subject been Aran! It would then have shown that "Man of Aran" is really "Flaherty at Play."

For "Arran at Work," a documentary record, wide in its scope, shows most of the aspects of life on the island, whereas "Man of Aran" showed only one aspect and thereby falsified the whole. If any amateur should ever have the opportunity of going to Aran and, after all, people go to the Orkneys for a holiday, so it is not an impossible wish, what an admirable chance would present itself of showing the truth about the film



The result of over six months' work of the set-builders of the Canterbury Cine Club. A complete old-world pub, constructed inside their own studio. Convincing, isn't it?

by showing the truth about the island! With what joy would the malicious-minded movie-maker show



All films—of whatever subject, length or size—submitted for review, are automatically entered for the "Amateur Cine" Ten Best Films Competition. Ten handsome plaques are awarded annually for the year's ten best films. Films should be packed in film containers and addressed to the Editor, "Amateur CineWorld," 300-304, Gray's Inn Road, London, W.C.1. Noms-de-plume may be used if desired, but please do not forget to enclose your own name and address and the cost of return postage.

heavily corrected seascapes and then tilt down to a Ford car winding along the immemorial hills and people eating tinned foods as well as potatoes wrested from the unyielding soil and burning coal as well as peat.

There are no Flaherty touches about "Arran at Work"—no breath-taking shots of great beauty, no drama in the warring moods of nature, but it is a very satisfying record. We are shown work on the land (with a car taking the place of a horse) and then comes a sub-title: "But summer's other harvest is more profitable." That other harvest is the one gleaned from trippers, for according to this film the tourist trade is quite well organised.

Good Titling

But the trouble is that the author attempts to show us rather too much, so that the film is a little scrappy. We obtain quite a good general impression of life on the island but it is not easy to analyse those impressions afterwards. We go from glimpses of a barytes mine to training pointers for grouse shooting and neither is entirely adequately presented.

The titling is good. It is succinct and to the point. As an instance, one reads: "The emigrant." This is intriguing and an example of good technique because it does not tell us in so many words what we are going to see. The emigrant proves to be a calf going aboard ship.

We gather that this film is intended for classroom use, and this perhaps explains to a certain extent the lack of continuity that is apparent here and there, because probably the producer would supplement it with a spoken commentary. The problem of how far films for schools should be completely explanatory and how much should be left for the teacher to explain is rather a vexed one, and the fact that this problem does arise is one very good reason why those amateurs who intend making educational films for the classroom should work in close co-operation with the teacher. A Leader has been awarded.

THRILLS FOR THREEPENCE. By F. W. MARSHALL. 320 ft. 16 mm.

Hang out the banners on the outer walls, for here is a film-play—and quite a successful effort: successful

Ingenious Story Film

because, while novel, it is yet unpretentious. It is built round a subject which doubtless the author knows as well as he knows anything: his own children. His film, "Christmas," was one of the "Ten Best" of 1937. Both films feature the same children, Muriel and Nairn.

They are not young enough to lack camera consciousness; indeed, they are of just the age when children evince a most persistent curiosity in the camera, so that it is greatly to their credit, and more so to the director's, that they appear to be quite unconscious of it. One could reasonably expect them to be in the cowboys and Indians sequences for they romp about and have a fine time, and who cares about papa grinding a camera when you are bedaubed with paint, bedecked with feathers and running for your young life? But it is a different story in the introductory sequences, for in these they are just being their own delightful selves.

Certainly a film of the daily round in which one's family do not have to act but be their own not always delightful selves is excellent cine material, but is much more difficult to handle successfully than those who decry family films will allow. It is difficult because one has to make the normal and the ordinary interesting and presentable. Granted the subject is one with which the producer is perfectly familiar; the trouble is that he is usually too familiar with it so that he cannot see the wood for the trees. His aim is to portray character, and character is manifested to a large degree by little idiosyncrasies. The movie-maker should therefore make it his business to capture them on the film: to show that Mary has a habit of gnawing her knuckles, that George always pulls his trousers half-way up his legs when he sits down.

Show the Trivial Things

"Thrills for Threepence" is embellished with such touches which give an air of reality to it. For instance, the film opens with the kids hopping along on the pavement, dodging the lines. When one is very young, jumping over the cracks of the pavement and making sure you don't land on one is a very serious and compelling business. So very trivial, of course, but if you are to make a film of children you must learn to understand the child mind. Read Milne. Ethel Manin, in her "Confessions and Impressions" tells how as a small girl she would pray with fervour for the successful accomplishment of the most astonishing things, that she would turn the corner of a road, for instance, before anyone else came round it. We ourselves made a habit of offering hostages to fortune on the most unlikely pretext. We would "bet" our "luck" for the rest of the day, or, if we were very sure of ourselves, for a month or even a year, that the coloured comic we saw in the shop window yesterday would still be there to-day



Without the human figures a shot such as this would not be worth taking. Even though those figures are doing nothing much in particular they save the scene from mediocrity.

or that the black cat that sunned itself every morning on a gate post would not jump off when we went by. And if our "luck" was out we would be utterly desolated.

You cannot, of course, show such things in pictures; it is only the objective idiosyncrasies that can be recorded—traits that often persist in adult life. Dr Johnson, you will remember, used religiously to touch railings whenever he came across them and would go back if he missed one. So don't dismiss such actions as jumping over cracks in the pavement as childish and unworthy of record. It is just because they *are* childish that they *are* worthy of record. Nairn rubs his bare foot against his leg and Muriel does not bother to use a handkerchief. They squat on the curb to read their comic and savour the delicious feeling of squelching their toes in the ooze in the gutter.

'To the Nth Degree'

A credit title informs us that the characters in "Thrills for Threepence" are 'played by Muriel and Nairn to the nth degree,' an intriguing pronouncement which the knowing will at once understand and which the less knowing will appreciate in due time. It means, of course, that they are all taken by the two children. The film is therefore something of an achievement and is an answer, but not a generally applicable one, to the problem with which many lone workers are confronted: How to find enough people to take part in a film-play?

The children find a threepenny piece and proceed to a sweet shop to spend it. The camera pans with them and then goes ahead slightly, a pleasing little touch in that it helps to convey their eagerness. The audience, in getting slightly ahead, is made to feel the children's impatience. Starting to pan a little in advance of the movement is a useful point to bear in mind. For

Amateur Film Technique

(Continued from
previous page)

ling into a car and driving off in pursuit of someone. If, as the last person gets in and *just before* the car moves off, you begin the pan, a sense of eagerness and restlessness will be conveyed to the audience. But you must have a reason for this preliminary movement. If you keep abreast of a moving object and then for no apparent reason move ahead, the effect is irritating.

Muriel and Nairn spend a very long time, as children do, in choosing what to buy with their unexpected wealth. We feel a little of the exasperation of the shopkeeper, and that is a mistake. It is not permissible to express boredom, annoyance or similar feelings in a film by making the audience feel just that way about it, too. True, we fade-out during the sequence and in again to the same scene to convey time lapse and the fact that the threepenny bit has still not changed hands, so the fade will facilitate cutting] in that it will render a

instance, you might have a sequence in a film-play showing people dashing out of a building, bund-

proper: the day-dream adventures of the children. This part of the film is in colour. Those adventures are colourful and it is appropriate that they should be recorded on colour stock. As a close-up reveals, the children impersonate the characters in a strip cartoon in the comic. The fade seems about the best way of introducing the colour sequences so that the juxtaposition between colour and monochrome is not too conspicuous, but it might be interesting to enquire if it could be done in any other way.

It seems a pity that the coloured comic is not shown in colour. Could it have been? One could not show it in monochrome and then in colour, so that if it is shown in Kodachrome at all, that must be our first glimpse of it. One could fade from the close-up to the picturisation of the events suggested by the comic, but then in that case it would also be necessary to show the children, in colour, in the introductory episode. No, the present arrangement seems to be the most effective although, since the film is of a day-dream, one wonders if it would be possible to introduce a little of Len Lye's

technique—continually moving patterns of colours. As a suggestion, one could tilt up from the children to the sky, which is then succeeded by waving spirals, whorls of colour, balloons or soap bubbles, if you like: a gay kaleidoscope. A fade, after all, is rather sombre.

Nairn, in cowboy rig-out, and Muriel are discovered up a tree, anxiously surveying their surroundings. Cut to a very young brave Indian, prowling along a path. There is a spot of shooting and, needless to say, we do not see the cowboy and the brave in the same picture. The brave rather belies his name and bolts off to his encampment. There is a drum in the clearing and he beats it in the approved manner. Two young Indians dart out of a tent and as soon as they have sped out of the picture another two leap out, then more couples and still more.

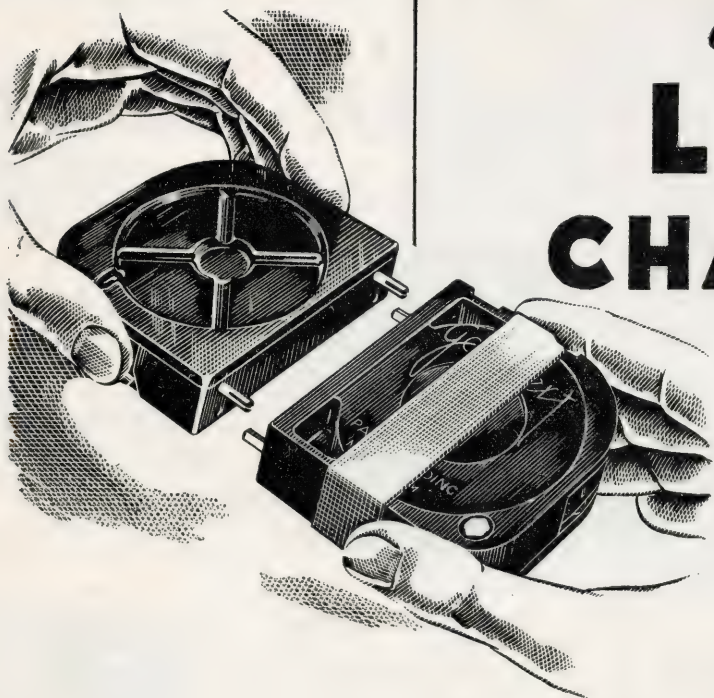
They are the same two children, of course. Presumably the camera was set up on a tripod and the children filmed as they ran out of the tent. It was stopped when they had run out of the limits of the frame while they divested themselves of their Red Indian dress and warpaint and put on new warpaint with different designs and assumed other garb. Then back they went into the tent and out they darted again when the camera started turning. They then dash backwards and forwards close up to the camera so that it is not possible to distinguish them clearly, and one gets the impression of there being quite a lot of Indians in a pothor. Then more braves (but the same two children) run out of other tents. The cutting is necessarily very brisk, both to contribute to the suggestion of hurry and flurry and to prevent the audience from examining the characters too closely. The braves start out in pursuit of the cowboy and his lady, but the intrepid couple make their escape—to reality. A Leader is awarded.



considerable part of the material unnecessary. The shopkeeper's malevolent: "What do you want?" (no sub-title—the gist of her question is quite apparent) is most expressive.

A stick of candy and a comic

At first sight even the most picturesque street often does not seem to offer much interesting cinematic material. That is largely because you are seeing it in long shot, as it were, and obtain only a general impression. Go closer, seek out the detail and show it in close-up. Look not only for architectural features but also for patterns of light and shade. How many interesting detail shots could you secure from this street scene?



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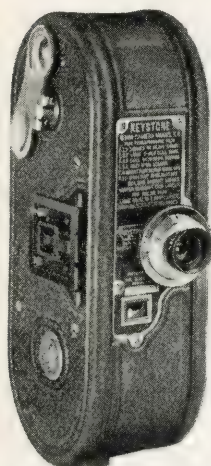


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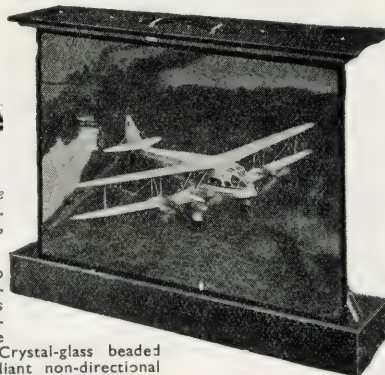
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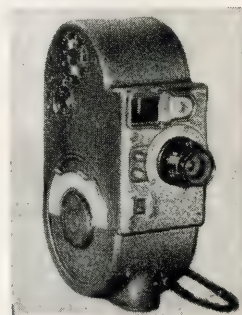
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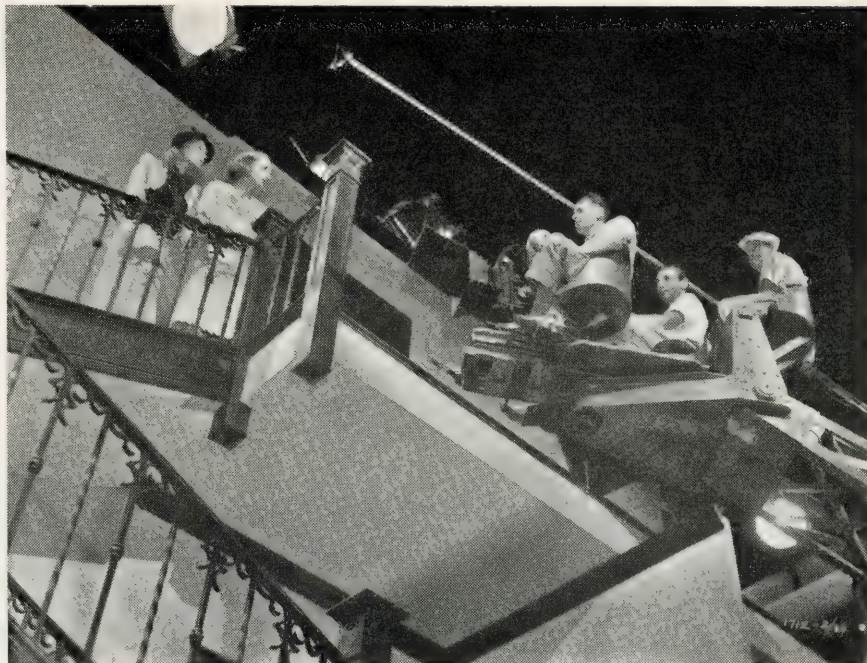
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Technical Features of Some June Releases

By A. VESSELO



Shooting a scene for "True Confession," amusing June release. Carole Lombard is seen up aloft.

BANK HOLIDAY is one of those infrequent, apparently unpretentious British films which every now and then receive a chorus of applause in the Press. Other outstanding instances have been *Turn of the Tide* and *Edge of the World* and all three have certain leading characteristics in common. They are, first of all, entirely concerned with ordinary English people—in the two earlier films fisher-folk, in the latest suburbanites from Streatham and Balham, and whatever romantic or melodramatic elements they include they never altogether depart from the semi-documentary plane upon which their plots are primarily conceived.

They have none of them, perhaps, been works of the utmost genius, but their incidental faults have tended to be forgotten in view of the relative freshness of the line they take. In short, they are praised at least as much for what they represent as for what they are.

A Good Beginning

Note the opening to *Bank Holiday*. A newsagent is changing the placards outside his shop and looking up at the sky to see if it will rain; brick-layers and road-menders are seen at work, girl-clerks in a city office are shown typing away, and so forth. Then a shot of Big Ben striking the hour. Immediately the brick-layer stops half-way up his ladder and begins to descend, the road-mender breaks off in the midst of his shovelling of earth and the rows of typists cease their typing with an unanimous clatter. *Bank Holiday* has begun.

Note also the skilful use of flash-backs. Scenes of the immense seaside crowds on holiday are contrasted with shots of the hero, who has just lost his wife, wandering tragically about the empty London streets. In order to emphasise the state of his mind, particular streets are made to recall particular memories—of how

the two lovers met happily by accident after a long separation, or of how they watched the Jubilee together—and these memories are introduced by superimpositions and flash-backs.

The flash-back at large is a risky device, for it can seem very crude indeed when used merely for explanatory purposes and may badly break up the action: here, however, it is primarily atmospheric in intention, not explanatory, and this, with careful handling, makes all the difference.

An Unconvincing Episode

The film has its defects, of course, and they are what one would expect—a certain scrappiness owing to the presence of so many characters and a tendency to superficiality of incident and characterisation. One is not entirely convinced either by the suburbanites or the somewhat theatrical Cockneys. As an example of an important scene lacking sufficient pictorial motivation may be instanced the one where the absconding motorist suddenly confesses of his own accord that he, and not the heroine, has run off with the stolen money. We have to believe that he takes pity on her, but neither acting, action nor direction really explains the swift change of his attitude. However, such weaknesses do not destroy the film's significance and it is undoubtedly worth a visit.

What interest *Mademoiselle Docteur* has for us derives to a great extent from the fact that it is an English version of a recent French film by the famous director Pabst. One could almost call it an inversion, since for some extraordinary reason the climax of the original—the car-chase by night and the smash-up—has been directly borrowed, but has been inserted in the middle and the new ending is most peculiar and inconclusive. Pabst's film, not seen in this country, was not perhaps much more than dexterous spy-melodrama; but Greville's

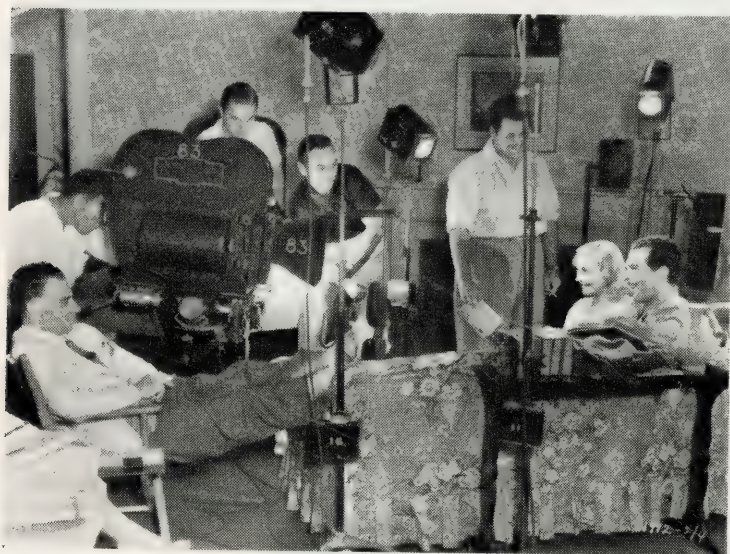
(Continued on next page)

June Professional

FILMS (Continued from previous page)

English revision of it, despite a few good touches of atmosphere and some promises of excitements which usually fail to materialise, is not even that. Very few of the alterations are improvements.

Greville is too much given to tricks and mannerisms. For example, when a girl is shot in a room, she falls, clutching at a curtain, and we have a view just of the curtain (the girl is below, out of the picture) being pulled down slowly, ring by ring. This method is antiquated, long-drawn and a little absurd.



The film as a whole is pitched in a deliberately low key—often too low, causing the action to drag—and the director makes great play with shadows and various forms of 'suggestive' understatement. Suggestive devices may be admirable when used with discretion, but one can have too much of a good thing and then they are liable to become hackneyed and wearisome. The amateur will, in general, be well advised to keep clear of personal tricks and overdone symbolism.

Carole Lombard and Fred McMurray relax during the shooting of "True Confession," Paramount film released this month.

True Confession has affinities with crazy comedy and for those who like the genus and who admire Fred McMurray and Carole Lombard, is well up to scratch. It has one remarkable point about it and that is the striking effect of John Barrymore's appearances, though in a quite minor part. As a shabby, half-mad criminologist, he provides us with excellent proof of the fact that a film-actor's back can be twice as expressive as his face. The views of him seen from the rear and in long-shot as he makes his exit, half-walking, half-dancing, from the bar-room, actually seem to dominate the whole film.

You're a Sweetheart is stock singing-and-dancing variety-entertainment, with very little depth but efficiently carried out. Observe the implications of the passage towards the beginning in which the theatrical producer is discussing with his ex-Yale waiter a plan whereby the latter shall masquerade as a millionaire for a publicity stunt. The passage is, in basis, explanatory but in order to lighten the weight of the explanation a gag is introduced with a liquor-bottle, so that all through the scene the producer is trying to get the top off the bottle, but merely succeeds in destroying pieces of the furniture one by one. Only when the explanatory part is over does the producer find out that a bottle-opener was available all the time and this discovery rounds off the scene.

Important Revivals

Many of the other scenes are also rounded off by some kind of a gag—a common method in humorous films. Humorous films, however, are not alone in demanding climaxes to their separate scenes or sequences. For smooth continuity every individual episode in any film should as far as possible have its own individual rounding-off and comedies are only outstanding in this respect in so far as they make the point more evident to us.

Releases during the summer months are usually of a lower standard than those shown in the autumn and winter, so that the news that a number of old successful pictures are to be revived is very welcome. 'Old' in this instance is a relative term, for it does not seem such a very long time ago that we first saw "Mutiny on the Bounty" or "The Barretts of Wimpole Street." It will be interesting to discover how the technique of the comparatively early successes compares with that of the latest product.

Projecting 30ft. and 60ft. Reels

PEOPLE with massive and powerful projectors always seem particularly clumsy and inept in the little matter of projecting 30 and 60 ft. 9.5mm. reels. Not only do they frequently waste a foot or so of pictures in threading, but as the end of the reel approaches they get more and more hot and bothered; sometimes they switch off, leaving a couple of feet of film unshown; oftener, they give an unearthly cry as, with a horrid crunching sound, the picture dances up and down on

the screen and the film is shredded down the middle. Nor can the ghastly business be avoided, as such reels have to be shown on return from processing, as well as when a colleague drops in with one for projection and comment.

The mistake these projectionists make is in using the sprockets. The only safe way to project these reels is to hold the reel in one hand vertically above the gate of the projector and let the film pass direct through the gate slides and down into a basket suitably placed. By this method there is ample time

to switch off when the end of the reel is felt (the drag is quite unmistakable): and if a slot has been cut across three sprocket holes, as is customary to prevent the claws dragging the film right out of the spool, then there will be no remorseless sprocket wheel to mangle the film by pulling it through when it should have stopped.

Incidentally, these particular reels are speedily rewound by an ordinary pencil, cut to a "chisel-point" inserted in the core slot and twirled between the finger and thumb—though some projectors will rewind them on the geared rewinds at the end of their super-reel arms, e.g., the Bolex D.A.

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the double thickness of diffuser on this lamp. The cameraman will either hold the camera in his hand, pressed firmly against the bench to steady it, or else mount it on a tripod that is only partially extended to a height of about four feet.

By shooting upwards in this fashion, a suggestion of power is imparted to the shot and purpose to Denham's intent glance towards the meter. The double diffuser will wipe out any tendency to halation on or around Denham's features, and as the maximum illumination does not exceed 1,000 watts, there is no occasion to anticipate over-exposure. The matching with Scs. 1 and 2 should be practically perfect.

I will conclude with a brief reference to Scs. 3 and 6, both close shots and photographed as one—the needle of the meter being actuated by an unseen assistant about

(Continued from page 135)

mid-way between the shot. Unplug one lamp from the junction or wall socket and place the other squarely in front of the meter at about seven feet, removing the diffuser. Tilt the reflector so that the cone of light is centred on the subject, and if this results in dazzle, slightly alter the angle of the reflector or pack the meter so that the plane of its dial or covering glass (if any) is brought just out of vertical.

A point to be noted about this shot is the fact that the needle, pulled by a thread or similar device, must move correctly. A slow, steady swing-over from zero is impressive and suggests momentous happenings: a quick "flip" across the dial signifies nothing and would scarcely be noticed. Do not be tempted to take such a shot in slow-motion.

Next month I shall select a few scenes at random from the specimen scenario and give my views as to the most appropriate methods of shooting them, and in the concluding instalment I hope to touch upon that most interesting and fascinating phase of all—the cutting or editing of the completed play.

THE MAIL BAG

LETTERS TO THE EDITOR

SUB-TITLES

Sir,—Knowing the continued and praiseworthy efforts that *Amateur Cine World* makes in keeping the amateur film producer on the right road, I feel sure that the following conclusions, which members of this society have drawn, will interest you. We make a practice of hiring and screening amateur films every other Sunday evening and have gained, over quite a long period, a very good idea of the average standard which amateurs attain. On the whole it has to be admitted that, taken from a purely entertainment point of view, this standard is not very high. And there seems to be one main reason for this.

On quite innumerable occasions, after watching an amateur film, I have heard members of the audience turn to each other and say, "What was all that about?" And that sums up the all too frequent failing we have observed. The producers find the greatest difficulty in getting the audience to follow their story. The reason I am writing this letter is that it seems to me that in nearly all these cases the cause is the same one, and that being so it is a matter in which I feel that your influence might do much good.

'The Highbrow Thing to Do'

Someone—I wish I knew who—has at some time told the amateur that it is really the most highbrow thing he can do to produce a picture without any sub-titles. And so this extremism was born and has flourished, and in the pictures we have seen, sub-titles have been very rare. Two nights ago we saw a film by a well-known society, 900 feet long, without a single caption. Such a feat would be clever if it had come off. Unfortunately not one in our audience of 40 had more than a remote idea of the meaning of the series of events they had just witnessed. All that was needed were about four linking titles and one or two speech captions. Surely the smug satisfaction of being able to say to the other fans of this anti-caption cult: "I've made a 900 feet film without a single

title" is not worth the very great risk of confusing all those that see the production.

The strange part about it is that the producers do not think it a crime to show us letters, posters, hoardings and newspaper headlines. And as the number of titles diminish, so the number of these former is increased, we have noticed. Why is an obviously faked newspaper placard any more meritorious than a straightforward title in the eyes of these producers?

A Misguided Principle

Where can we find the excuse for this misguided principle that has got hold of so many film makers? If we look back to the days of silent commercial pictures we find that the makers of these, with all their experience, did not consider that sub-titles could be dispensed with. On the contrary, sub-titles were often very prolific. And even the advent of sound has not eliminated all written words from the screen for they still form a most effective method of bridging gaps, particularly of time lapse.

If, after all these considerations have been noted, the amateur still feels that his films should not contain captions, then it is my firm contention that he must also be prepared to sacrifice showing any picture containing lip movement on the part of his characters. So often endless babbling is seen and no word as to what is being said is thrown upon the screen. Humans are naturally highly inquisitive creatures and the mere sight of someone speaking arouses a great desire to know what it is about. When no clue is given a feeling of frustration is given the audience and the limitations of the silent film as a medium, instead of passing unnoticed, as should be the case in a story told in pictures, become embarrassingly apparent.

And so we, the members of the Planet A.F.S., conclude with a plea to all other amateur producers to drop this anti-caption bias that is ruining so many well photographed and acted films and let us follow your plots and ideas. Silence the voices in

The Editor is glad to provide an open forum for the expression of readers' views but does not necessarily endorse the opinions expressed.

our Sunday night audiences who are crying out for library films to replace these programmes of amateur films. At the moment our booking secretary has been driven to the conclusion that few amateur productions have any box-office value! This is a disgrace that should cause us to rise up in arms, surely.
Palmer's Green,
HUGH BADDELEY
N.13. (for Planet Amateur Film Society)

I cordially endorse Mr. Baddeley's remarks. The purpose of film-making is, of course, to tell a story in pictures and sub-titles should therefore be kept to a minimum, but if their omission results in lack of clarity it is clear that a connecting link is necessary. If it can be produced visually so much the better, but if any strain is apparent, then a sub-title is the only solution. It is foolish to expend a good deal of film to avoid the use of a sub-title when the material contained in that amount of film can be succinctly expressed in words in much less footage.—EDITOR.

DOCUMENTARY FILMS

Sir,—In twenty years time we shall all have to take out a licence for our movie cameras. One of the questions on the application form will be: *For what purpose do you intend using the instrument?* We shall no more think of replying: *for making films* than we'd think of putting nein on a plebisците card. We shall write (fervently, in the space provided) *Documentary!* Gravely presenting the licence an official will remind us that it is the duty of all to work for the good of the community, adding that anyone using a cine camera for mere pleasure will soon find himself in jail!

Meanwhile, amateurs are using cine cameras for pleasure, sometimes for the kind

of pleasure that an artist gets from paint, brushes and canvas. But already prizes are being awarded for documentary endeavour rather than film achievement: more and more we are urged to make films with a purpose—social purpose, of course.

Before accepting these solemn pronouncements amateurs should reflect: What is the exact purpose of documentary and can this purpose be achieved? The purpose of professional documentary is advertising by the indirect method of creating interest. I think it probable that documentarists more than doubly repay their cost by increased sales of gas, cruise tickets, air mail stamps, petrol, telephones, post office savings certificates, etc.

'The Purpose of Documentary'

But the purpose of amateur 'documentary' is either propaganda or instruction and the first never achieves its purpose, the second rarely. Why? Because a film can be both the most potent form of propaganda and the easiest to resist. Not going to see a film is even easier than switching off the radio! Crowds may rush to a propaganda film if they are in sympathy with its thesis; if not, they will stay away through natural disinclination to imbibe pernicious opinions. Those who are merely disinterested are not likely to be attracted by the meagre advertising that can be afforded for an amateur show. Effective film propaganda must be indirect and is thus beyond the scope of the amateur who cannot entice the general public to his shows on the plea of entertaining them, especially if the plea is only a pretext.

Truly, the professional documentary is

usually instructional, occasionally entertaining, very rarely obviously propagandist. But the instruction (which is usually achieved with considerable privileged access to private locations and information) has always behind it the main purpose of documentary advertising. Since this basis is lacking in amateur documentary, similar instruction would be purposeless, unless deliberately made for a known audience. Such opportunities for the amateur are rare.

I therefore suggest that documentary for the amateur is, in fact, except on very rare occasions, not a useful occupation. Rather is it an easy way of appearing to do interesting work by letting the subject 'carry' the film. It need not be . . . but are 'Nanook,' 'Turksib' or 'Drifters' more likely amateur accomplishments than 'A Cottage on Dartmoor,' 'Bluebottles' or 'The Cabinet of Dr. Caligari'? If they are, isn't it because those three famous silent documentaries could still have been interesting even without the creative treatment, while the three fiction films depended entirely on just that?

BRIAN SMITH.

EDITOR'S NOTE

What is wrong with letting the subject 'carry' the story? Surely it should be the first consideration of the movie-maker to ensure that it does. Treatment is everything. To suggest that "The Cabinet of Dr. Caligari" owes its success to creative treatment while "Nanook" does not to anything like the same degree is to have a very unflattering opinion of Flaherty's genius.

Send out two cameramen, one an expert and the other a novice, to film any beautiful

or compelling thing—the building of a railway, for instance (as in "Turksib") which Mr. Smith holds to be such good cinema that it does not necessarily need creative treatment: the one will come back with material for a film, the other with a collection of shots.

It is not unreasonable to suggest that a subject that lacks inherent drama or anything in the nature of a 'story' is more difficult to make interesting than one with a ready-made plot through which the scenarist creates the director's opportunities.

The A.C.W. Plaques

Mr. Smith suggests that "already prizes are being awarded for documentary endeavour rather than film achievement." As far as the *Amateur Cine World* plaques are concerned, most of them were this year awarded for film achievement that happened to take the form of documentary endeavour. Had there been an amateur counterpart of "Caligari" that would have got a plaque, too. But there wasn't. If Mr. Smith was confronted with two good documentary films, and two indifferent film-plays and had two prizes to award, would he ignore the higher standard of the documentaries and give the prizes to the less meritorious film-plays? The competition is organised to encourage good work. The prizes are awarded in recognition of it.

The exact purpose of the documentary film is implicit in its name. It documents or analyses something. That in the process it must inevitably advertise it is incidental; the advertising can, indeed, be of an adverse nature. Attention is drawn to some of the

(Continued on next page)



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READERS AS FILM CRITICS

(Continued from previous page)

subjects of the G.P.O. films, but what of other G.P.O. films such as "Song of Ceylon," which gives a cross section of life (including the religious and social) of Ceylon? Was this film made to influence the cinemagoer to visit Ceylon? It was designed to make the cinemagoer aware of Empire resources—not nearly so commercial a motive as getting them to buy air mail stamps which, incidentally, seems to me to be a very forlorn hope. And as for the suggestion that documentary films probably more than doubly repay their cost, Mr. John Grierson could enlighten anyone on this in a very fiery half-hour.

"The purpose of amateur 'documentary' is either propaganda or instruction and the first never achieves its purpose, the second rarely." It would be interesting to learn on what authority this sweeping assertion is made. "Creels," one of the 1937 'Ten Best,' can, I suppose, be classed as a documentary. I can point to nothing in it that is propaganda unless it be to make the public lobster-conscious. And as for instruction, if Mr. Lorimer made the film with the idea of instructing the public in the making of lobster pots his was a lost cause.

Why Purposeless?

It is no answer to say that amateur documentary films can never achieve their purpose because people can stay away from them. So they can—and do—from the professional documentary. Mr. Smith is confusing the documentary with the publicity film. Why is instruction in the amateur counterpart of the former held to be purposeless? Advertising a thing is not the only purpose in life of the films. Thousands of us produce films showing how a thing is made or done merely for the love of it and not because we hope to get any financial reward out of it.

It is not doing the cause of the film-play any good to decry the documentary. Let us leave the other fellow to film what he likes. All of us have a common goal—the making of a successful picture. Does it matter by what road we travel to that goal so long as we get there? The success of a film depends to a considerable extent on its subject, but it is not measured by that subject. For my own part I should be delighted to see everyone of next year's 'Ten Best' a film-play—so long as they are good film-plays.—

Editor.

MORE ABOUT THE "TEN BEST"

Sir,—Please allow me to express my appreciation of the showing of the "Ten Best Films of 1937" in Manchester last week. Although marred somewhat at the beginning by the unfortunate mains failure, the quality of the ensuing programme more than compensated for the trifling delay.

How true in the world of amateur films is the saying, "One half of the world doesn't know how the other half lives," and it is only on occasions like this that many cine amateurs, and particularly the lone workers, can see what heights are being reached by amateur films. And it really is inspiring.

Probably the one aspect common to all the prize-winning films was a meticulous attention to detail. Each one bore witness to careful planning, shooting and editing. But the

most striking point would be the thought in the mind of every keen amateur who sees these films, "I think I could make a film like that if I tried hard enough," and it is in this urge to do something better that we learn our real lesson from the films, and for which we thank *Amateur Cine World* for making it possible for us to see them.



Technicians of the Catford Film Players erecting sets for their current production.

I feel sure, Sir, that you will have a greater demand than ever upon your film criticising service in the coming months.

G. A. WHALLEY.

Brinnington Mount, Stockport.

A 40-MILES JOURNEY

Sir,—On behalf of our members and myself I should like to thank you for the opportunity of seeing the "Ten Best Films" in Manchester. Ten of our members made the 40 miles (each way) journey to see them and enjoyed them very much. I liked "Day Dreams" as well as any, although the photography on holiday was not too good. "Flood" was rather bewildering and I am afraid I never did like quick cutting; you are all the time trying to catch up to the film. The 8 mm. film was a surprise to all of us. I had no idea it was possible to show a picture of that size.

A. C. WHITEHEAD.

(Hon. Sec., Bradford Cine Circle).

'PICK OF THE REAL WORK'

Sir,—I regarded the show as being of real importance because your 'Ten Best' do not represent a special class of films prepared specifically for competition, but rather the

pick of the real work that is being done by the man in the street who is interested in cinematography as a personal, everyday hobby.

Mr. Buchanan described "Creels" and "Snaps" as good films of "not very interesting subjects" (I think I have his phrase right). I felt that, at any rate, "Snaps" was a subject of absorbing interest to a large proportion of that vast body of people who know nothing whatever about the work that goes on behind the scenes to turn their exposures into prints. I thought the treatment of this film, by giving the individual 'spool' a personality, with the attendant joke titles, most amusing, although the author did rather splash too many 'delightfuls,' 'wonderfuls' and 'gorgeouses' on the screen. "Creels," by combining the significant details of what is, after all, a commercial activity, with the pictorial possibilities that the subject offers and with significant pictures of the persons engaged in the industry, gave a vivid picture of the subject. I felt that its emotional moods were not entirely helped by the uncompromisingly 'heavy' musical accompaniment throughout, even in passages that were light and happy in character. Varying the 'weight' of the musical accompaniment, more in keeping with the character of the various sequences would, I feel, have given greater value to the dramatic passages.

'Not a Good Film'

"Safer Beckenham," I must confess, was extremely well received, but to my thinking it was not a good film because it failed in its purposes. It did so because the man who made all the driving mistakes did so in a laughing, care-free, swashbuckling manner which endeared him to our hearts in spite of his foolishness, while the careful driver was too grandmotherly to be practical. Similarly, in the cases where people stepped suddenly in the way of oncoming traffic, the sequences were rather reminiscent of Harold Lloyd—and got their laughs. In fact, I heard one remark in the hall about the film: "I wonder if all this comedy is intentional?"

"Deepening River" was interesting because, although it told the story of a great river from its source to its mouth, no attempt was made to achieve the impossible and show 'everything.' Two or three significant and widely differing aspects were concentrated upon with complete success, although, as Mr. Buchanan pointed out, the author was somewhat unduly pre-occupied with sheep farming for quite a long time.

A Cruise Film with a Difference

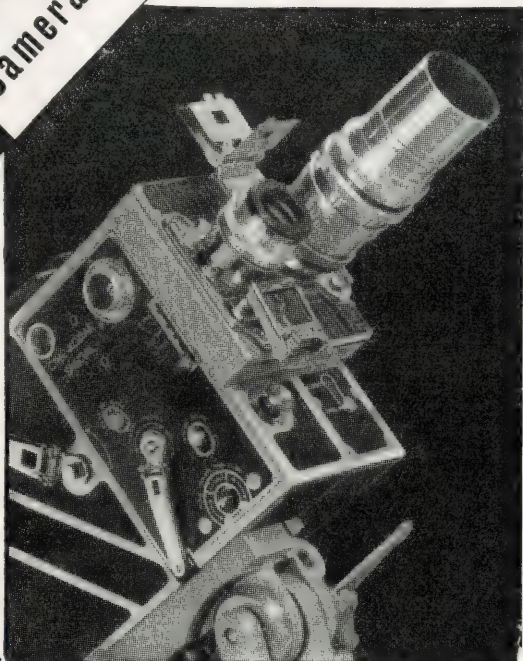
The next two items on the programme were an announcement and the title of a film. These were, respectively, "Interval of Ten Minutes" and "Where Can They Go?" I am afraid that in using the opportunity to solve the query I became involved in a deep technical discussion in a local bar and so all I saw of the film was a final title about "2½ per cent."

"Day Dreams," a cruise film with a difference; promised well in its opening. The by-play between the husband playing and thinking about "'Twas on the Isle of

(Continued on page 152)

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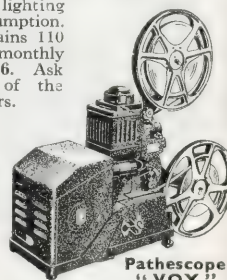
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Something New in Amateur Films

(Continued from page 150)

Capri that I met her," with visions of a pretty girl, and the wife trying to decide the venue for the annual cruising holiday were excellent. The effects were secured decisively and convincingly with the minimum of acting and showed forcibly how much better middle-aged people, with their conception of repose in movement, can act for the screen than the average more eager youngster with his limited experience.

I am afraid, however, that later on "Day Dreams" degenerated into the ordinary cruise film and the two persons concerned did not seem to be with the party except in two or three of the places visited. I feel certain, Mr. Author, that if you cheated into the picture one or two more shots of the added interest of the husband as he got nearer and nearer to his goal at Capri, you could get in more humour and even more brighten an already delightful film. I should like to extend to you my personal thanks for not showing the usual hackneyed opening shots of train and ship, including the perennial smoking funnel and also for only taking us there and then ending the film in a most satisfying manner.

"News-Documentary"

"Flood" is almost something new in amateur films and might be described as a 'news-documentary.' It was taken under conditions of actual flood, which occurred practically without warning and allowed for

practically nothing in the way of preparation. During the taking, therefore, the author was in the position of a news-reel cameraman. Thereafter he apparently added to his material and essayed to tell the dramatic story of man's fight against the ever-growing menace.

He was most successful in the use of his natural material and least so in the montage sequences. In these latter his intention was nullified by repeated use of the same material, so that the montage did not give the impression that the situation was advancing, but rather otherwise. Also, it rather took from the value of such a title as "Hurry" when it was followed by a shot of men passing a particularly tiny dollop of clay from one to the other.

A little cutting would probably help and here again some cheating is justifiable. The author could secure some shots of sweating men digging, in close-up, taken from a low angle against the sky and possibly some very close shots of spades being thrust into wet, soggy clay and cut these in with advantage.

I have reason to believe that the films you first saw were somewhat different and that before sending in for the final judging for the 'Ten Best' at least some of the authors had incorporated some of the valuable suggestions made in your columns. I send you this letter because I think that the view of a complete outsider like myself, seeing the films as part of a public show, may have some interest.

GEORGE H. SEWELL.
Teddington, Middlesex.

(We should scarcely refer to Mr. Sewell as a 'complete outsider'! His letter, incidentally, was written before our invitation to readers to send us their views).

—EDITOR.

SILVER SCREENS

Sir,—I wish to thank you for giving us the opportunity of seeing seven of the "Ten Best Films of 1937" and of the unexpected pleasure of having an address by Mr. Andrew Buchanan. The Manchester Film Society is to be congratulated on its handling of the display.

The standard of projection, particularly from the 8 mm. film, was very high. I was interested in the use of a silver screen. The results confirmed an idea I have had that crystal screens, which are so frequently used at public showings of substandard films, give the picture a yellow tinge. This was absent at the show, even on 8 mm. With regard to the results on that gauge, one can say that, at a fair distance from the large screen, one is not so much troubled by grain, as by jumping and an "in and out" of focus effect as splices go through the projector. The results nevertheless are amazingly good.

With regard to some of the films: "Where Can They Go?" was the most urgent. It gripped me. The film represented the subject as being more important than any other on the screen that evening. "Day Dreams," on the other hand, represented the more entertaining side of life, together with a very adequate and intelligent photographing of foreign parts. I have seen Venice on the screen many times, but never have I had such an overwhelming desire to visit that city until I saw "Day Dreams."

Salford, 7.

L. T. KLETZ.

USEFUL ACCESSORIES!!

We often think that Amateur Cinematographers do not take full advantage of the many useful accessories it is possible to obtain for their cameras. Accordingly each month we propose to illustrate lenses, tripods, adaptors, etc., etc., in the hope of stimulating some interest. We are always willing to give our opinion on anything new and shall be pleased to hear from readers of the "Amateur Cine World."

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What the SOCIETIES Are Doing

Arun Film Productions

Hon. Sec.: B. P. V. Elsdon, 41, Beach Road, Littlehampton. The society has now been constituted and officers elected. About twenty persons have already joined and other members will be welcomed.

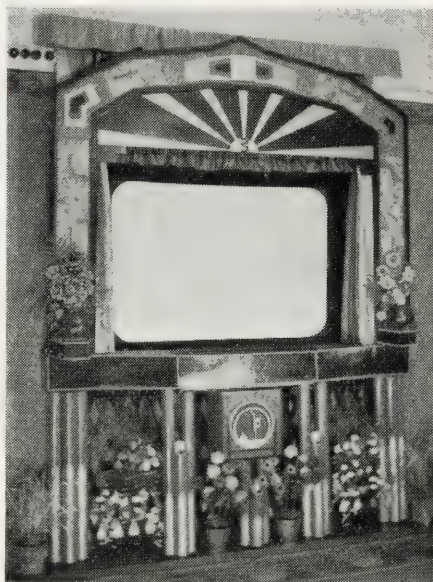
Blackheath F.C.

Hon. Sec.: J. Gibson, 6, St. Germans Place, London, S.E.3. Work on the current production, *Peace at any Price*, goes ahead and the first sequence, the longest in the film, is nearing completion. The set used for this sequence is the biggest the club have built. The early "rushes" promise well for the film. The previous film, *Three Old Maids*, is now in the hands of the club's editor; it will not be released until after the annual Film Week.

During the past projection season film shows of varied fare from several other clubs have been given; the outstanding items have been Beckenham's *Safer Beckenham*, Wimbledon's *Swing Mr. Charlie*, *Weather Forecast*, *Liner Cruising South*, Salford's *Myself*, Ace Movies' *Night Scene* (I.A.C.).

Recent Austrian and Spanish scenes as well as local news items have been shown on the club's news-reel. This reel is always in demand when shows are given for local charities, etc. The club, whose main purpose is the production of story films, has vacancies for acting, technical and ordinary members. Anyone who is interested should write to the

Reports and stills for the July issue of "Amateur Cine World" should reach us not later than May 27th.



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secretary or call at the studio, 2, Banchory Road, S.E.3, on any Wednesday or Sunday evening.

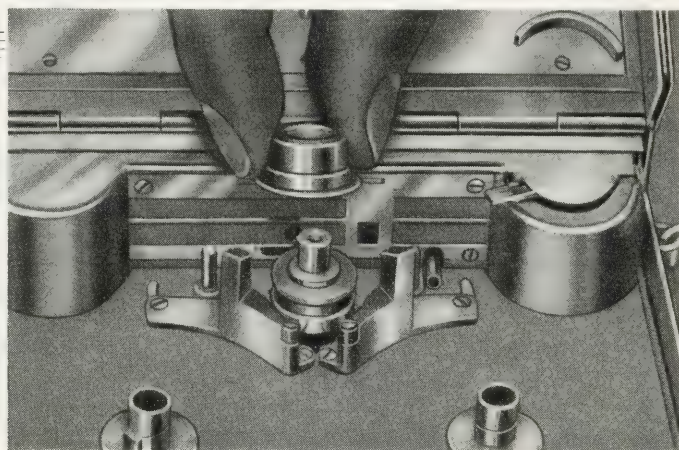
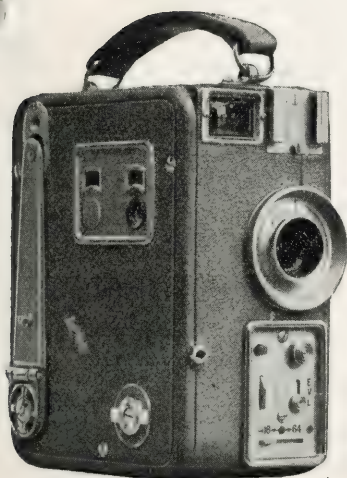
Catford Film Players

Hon. Sec.: Mrs. V. W. Payne, 7, Station Buildings, Catford, S.E.6. The club technicians, cameramen, etc., spent Good Friday in the country, obtaining various shots for current productions. These included a special shot of an express train, taken from between the two sets of rails. A cabaret and dance was held on April 29th when, to assist funds, a model of Greta Garbo was auctioned. Several other clubs were represented.

Catholic F.S.

Organising Sec.: Rev. F. Valentine, O.P. All enquiries to Assist. Sec., 36, Great Smith Street, Westminster, S.W.1. The production unit is now busy on an out-of-doors film. It is hoped that members will keep the forthcoming week-ends free for this purpose. The drama group, with which is incorporated the mime unit, recently produced their first play at the Millicent Fawcett Hall. Classes are held at the Interval Club, Dean Street, on Monday evenings. A few members are working on some educational shorts for distribution to schools and parish halls. Two new films of religious interest are in process of completion and the sound commentary is being prepared for the film *Eternal City*. Members are requested
(Continued on next page)

Do you know what this is?



The illustration shows the sprocket on the Movikon 8 for taking either Kodak double 8 or Agfa single 8 film. The sprocket collar is shown being placed in position for the single 8 mm. film width: to use the double 8 film the collar has simply to be lifted off and replaced the other way up so that the flange comes to the top.

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to keep June 26th free for their annual outing. At a recent public show at the Millicent Fawcett Hall the Irish film *Dawn* was screened.

A film competition is to be held among the members, the object of which is to discover new cameramen. The film may be on any subject and on any gauge. Length must not exceed 30 ft. and excellence of photography will receive the highest merit. Efforts must not arrive later than Oct. 1st and the decision of the executive is final. Application forms will be forwarded on request.

Charlton A.C.S.

Hon. Sec.: Miss D. Perrott. Studio: 102, Prospect Vale, Woolwich, S.E.18. On April 14th a unit of the club filmed the opening of the Eltham Hill Odeon, having first obtained permission to exclusively cover the event. Several successful interiors and exteriors were taken. Over Easter the same unit toured Devonshire and Cornwall and obtained some excellent shots of this part of England. These are to be made into the first of a series of short films entitled *The Beauty that is England*.

On April 20th a demonstrator and model from Max Factor showed members the latest developments in film make-up. This, too, was filmed and will serve to help the club's make-up department. Members have been busy recently completing a very large set for the current production *Fifteen Minutes to Wait*. The set represents a waiting room on the Southern Railway. During a recent projection evening over sixty people sat inside the set. The film itself has been held up lately, but it is hoped that production will be in full swing again very soon.

CLUB NOTES

(Continued from previous page)

The club has vacancies for members interested in camera work and prospective members would be welcomed at the studio any Friday evening. Film shows which include the best amateur productions and English and Continental classics, are given at each meeting.

Eltham C.S.

Hon. Sec.: F. Rainbow, 106, Langlands Park Crescent, Sidcup, Kent. The new officers elected at the annual general meeting are: Secretary, F. Rainbow; Chairman, D. C. Pruden; Treasurer, J. Bryden; and Programme Secretary, J. F. Share, 131, Churchbury Road, S.E.9. The club's annual dinner was held in London this year. After dinner the members went to a West End Theatre.

A new members' evening was held on April 22nd, when shots from the current club production were taken. Some shots were screened during the evening. A visit was paid to the Planet Film Club on April 24th, when three Eltham and two Planet films were screened.

Hyde C.S.

Hon. Sec.: G. Wain, 170, Dowson Road, Hyde, Cheshire. Every member of the society was present at the Manchester showing of the A.C.W. "Ten Best Films of 1937." The general opinion was that *Day Dreams* and *Flood* were the best films.

The last public show of the season was very successful and the takings proved to be a record. The chief attractions were *Lorna Doone* and two Kodachrome films by the Manchester F.S. The Hyde Cinemagazine, compiled for distribution at the recent annual general meeting, shows a very satisfactory credit balance. All the officers were re-elected.

Ilford C.S.

Hon. Sec.: S. Martin, 134, Malford Grove, E.18. The winter season having come to a close with the annual general meeting held on April 4th, the committee have now met to decide on the summer programme and next season's activities. The members will be notified in due course of the summer meetings that are being arranged. The annual competition will be held on similar lines to last year's competition and the closing date will be October 27th. Sections will be 9.5mm. and 8mm., 16mm. and colour (all sizes).

The meeting dates for the winter session have been fixed at: Oct. 6th and 27th, Nov. 17th, Dec. 8th—1938 and Jan. 5th and 26th, Feb. 16th, March 9th and 30th—1939. Members are requested to note that as a result of some demand, meeting nights have been changed from Monday to Thursday.

The annual dinner has been fixed for March 18th. Members are also requested to note that they may nominate one lady as an honorary member at a subscription of 2/6 per annum.

Kenton A.C.S.

Hon. Sec.: N. Dyer, 263, Kenton Road, Kenton, Middlesex. The private premiere (Continued on page 156)

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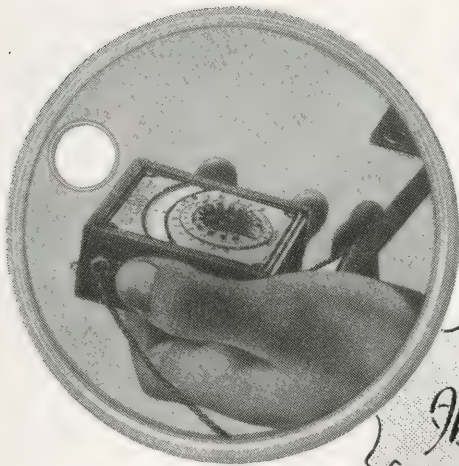
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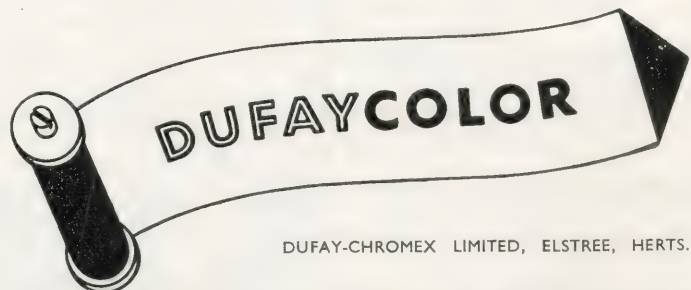
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CLUB NOTES

(Continued from page 154)

of the society's film, *Case Number One* (originally titled *Claudius Finds a Clue*), has been fixed for May 18th and it is hoped that this will be followed by a showing at a local professional cinema. At the recent annual general meeting (the society's third) it was decided to apply for affiliation to the Federation of Cinematograph Societies of the Royal Photographic Society. It was also agreed to plan "shooting" excursions during the summer to spots of recognised interest.

The membership of the society stands at 38, a gain of 12 during the last year. Mr. R. Jeffress is president *in perpetuo*, and Mr. N. Dyer (hon. secretary) and

unit is now busy fixing dates for the next season, to commence in the autumn.

The Carter Cups were won this year by Dr. Deane with his film *Southern Norway* (16mm. Kodachrome) and Mr. M. V. Morris with *Four Feet in London*. On April 28th Mr. R. Bekhor demonstrated his 1,000 watt Filmosound to an appreciative audience in the club-room. Mr. Sydney Carter, the donor of the cups for the annual competition, recently paid one of his rare visits to London and a number of members heard him lecture to the R.P.S. on his method of S.O.F. production. The club's re-union dinner was held at the Holborn Restaurant on May 5th, when a large gathering of past and present members spent a very enjoyable evening. It is hoped to make this function an annual one. Preparations for the club's productions are now in full swing and shooting has already commenced on a number of members' own productions.



A scene from "Death Let Loose," recent film of the Bognor Regis F.S., being shot.

Mr. R. A. Walton (hon. publicity officer) were re-elected. Mr. N. Blackburn was elected to supplant the retiring hon. treasurer, Mr. B. Appleby, who reported a favourable balance in hand. Votes of thanks were expressed to the president and to Mr. and Mrs. Wm. Dyer for the loan of their homes as meeting places. At a recent meeting an illustrated address on "Trickwork with the Cine-Kodak" was given by a representative of Messrs. Kodak.

L.C.C. Staff Camera Club (Cine Section)

A cine section of the above club is in process of formation. It is hoped that all members of the L.C.C. staff who are interested in cinematography will join. Any member of the staff wishing for further particulars should communicate with C. E. Cannons, Room 606, County Hall, S.E.1.

London A.F.C.

Hon. Sec. : Miss M. Jasper, 99, Cambridge St., S.W.1. On April 4th the final public show of the winter season was held in the hall of the Hampstead Garden Suburb Club in aid of the funds of the Peoples' Dispensary for Sick Animals of the Poor. Unfortunately, the difficulties inherent in adapting a D.C. amplifier for A.C. operation made it impossible to use the S.O.F. projector at such short notice so that all films were shown with S.O.D. accompaniment. The projection

took place. The entire population turned out to see themselves on the screen. The two-hour programme of films with sound accompaniment was thoroughly enjoyed by the large audience.

On Wednesday, April 13th, the society showed the *Amateur Cine World Ten Best Films of 1937* to an audience of over 700 in the McLellan Galleries, Glasgow. Sound effects and music were provided by the H.M.V. Library of special records. A feature of the show was the large picture obtained from the 8mm. film, the Bolex-Paillard machine throwing a picture over nine feet in width, at a distance of 90 feet. A 14 feet picture was secured with the 16mm. films.

The society was pleased to learn that their 1937 film, *Fourth in Hand*, had been selected to represent Scotland at the International Amateur Movie Show, organised by the Film Study division of Columbia University of New York, held on April 6th, in the McMillin Academic Theatre, New York City. A full list of Meteor films, with hire fees, may be had from Mr. Ross.

Mid-Cheshire A.C.S.

Hon. Sec. : C. Ridgway, Weston Rhyn, Nantwich Road, Middlewich. There was a very encouraging attendance at the open meeting held at headquarters (Dr. Neill's Billiard Room, Wheelock Street, Middlewich). A number of prize-winning amateur films were shown, these being loaned to the society by the I.A.C. They were: *Moods of*

Nature, Westminster in Winter, Happy Day, Cement, Ski-ing on Mount Zao and I'd Be Delighted To. The programme was shown on the society's new proscenium with coloured lights, which gave a most pleasing effect.

Dual projectors were used for the programme.

North East Cine & Dramatic League

Hon. Sec.: R. Redburn, 11, Mighell Avenue, Ilford, Essex. Club Headquarters: Stamford Hill, N.16. The club had its first outing on April 10th when a party paid a visit to Croydon Airport. The weather was excellent and some fairly good shots were obtained. About 250 ft. of 9.5mm. and 40 ft. 8mm. were shot. Only a few scenes remain to be shot of the club's documentary *Those Teeth of Yours* (600 ft.). A scenario of a drama, written by Mr. Farrar, has been accepted and filming will commence shortly.

North Kent F.S.

Hon. Sec.: A. E. Waterton; Hon. Liaison and Publicity Officer: Leslie B. Thomas, Stapenhill, 3, Cedar Road, Dartford, Kent; Temporary Headquarters: The Poplars, Denton, Gravesend. The first production, *Ad-Lib*, is well under way. At the first shooting call eleven shots were taken. At the second meeting the total was raised to 54 shots for a Saturday afternoon and Sunday morning and afternoon. Up to April 24th, four shooting calls had been answered and the majority of the 94 shots at "Littleman's Lodge" (kindly lent by Mr. S. J. Davis), plus one or two re-takes, completed.

Ad-Lib, which is a skit upon popular advertisement slogans, is timed to run about 12½ minutes and is hoped to be released for showing to other societies about the middle of June. It is being shot on 8mm. pan stock and is a silent without sub-titles.

The North Kent Film Society has also made strides on the administration side. The Earl of Darnley, well known as an enthusiastic supporter of the theatre and its kindred arts, has become the society's Founder-Patron and Sir Stephen Tallents, famous as the B.B.C. Controller of Public Relations and a keen student of the film, heads the list of Vice-Presidents. Mr. Andrew Rice, the B.B.C. Film Critic, whose fortnightly film talks are a regular broadcasting feature, is also a Vice-President.

The regular meetings at headquarters are now under way. The first official projection programme was presented by A. E. Waterton, the founder, and included *Romance of Seville*, supported by a Syd Chaplin comedy. A writers' conference was presided over by Leslie Thomas, who, after explaining the method of presenting and scenarising a film story-idea, conducted a joint scenarisation of two short action sequences.

Miss Elsa Benham, actress, playwright and author, gave the first official lecture. Miss Benham spoke on acting, giving the members many useful hints; her talk was followed by enthusiastic discussion. The lecturer for May was H. A. V. Bulleid, the well-known amateur film writer, who showed *Vaudeville*.

Several new stories are before the committee for allocation to the scenarists and Leslie Thomas has formed a News-reel Unit for shooting interest films.

Planet A.F.C.

Hon. Sec.: P. A. Derrett, 46, Derwent Road, Palmers Green, N.13. Since moving into its new premises the Planet society has increased its membership considerably. The footage shot weekly has consequently been greater than ever before. It has been found necessary to shoot interiors on two nights a week instead of one on *Refuge* in order to make way for the second production *Intrigue*. Both units are shooting outdoor scenes during the week-ends and several individual documentary groups have already prepared their productions for photography.

The summer programme includes several Sunday visits to the country and the sea both for filming and pleasure. A week-end under canvas is being arranged for Whitsun. The Eltham society paid the club a visit on April 26th and films from both societies were shown. The Southgate Church House has again been booked for a week for the annual show, but with the much greater footage of film available this year the committee are considering giving another show next Spring.

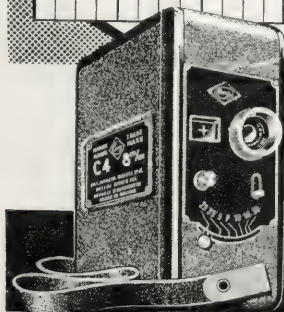
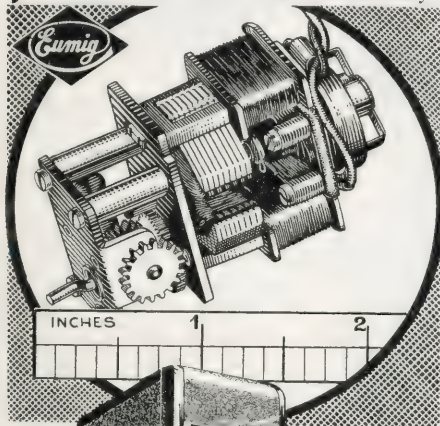
Plymouth Institution (Cine Group)

Hon. Sec.: C. J. Miller, 4, Napier Terrace, Whitley, Plymouth. The annual meeting was held on March 29th when the treasurer's report revealed a satisfactory financial position. Membership has increased considerably this season and two films are in production, *Ferries of Plymouth* (16mm.) and *Winter Half-Holiday* (9.5mm.).

Filming on both productions will, of course, be continued during the summer and a committee meeting will shortly be held to
(Continued on next page)

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discuss in detail plans for the next winter session. Tentative plans for this include considerably more projection evenings and at least one trade lecture.

While *Ferries of Plymouth* will almost certainly not be available for exchange this winter, *Winter Half-Holiday* should be ready by the autumn (all the exteriors have already been completed). The secretary would be very pleased to hear from other societies who have films to offer as members would like the opportunity of seeing more amateur productions.

A suggestion has been made that the meeting night be changed from Tuesday to Thursday. As this will enable the group to use better and bigger accommodation at the Institution, it is likely that this suggestion will be adopted.

Portsmouth C.C.

Hon. Sec.: H. R. Verry. Headquarters: 14, Hudson Road, Southsea. The club's annual show was held at the South Parade Pier on April 4th and 5th and proved a very great success. On the second night the Lord Mayor attended and showed great interest in the programme and offered to present a cup for annual competition. The feature of the programme was the club's production, *Recorded Evidence*, supported by several documentaries, a news-reel and a cartoon. The show was greatly appreciated and the attendance exceeded even the estimates.

It is hoped to produce two dramatic films in the coming year instead of one, and work has already started on an 800 feet 16mm. production, *What's in a Name?* Hopes are high, for the club can now boast of a

CLUB NOTES

(Continued from previous page)

Cine-Kodak Special among its equipment. Membership has increased since the show, so that perhaps the cameraman will no longer have to be pressed into service occasionally as an actor!

Ravensbourne Films

Hon. Sec.: L. Morris, 36, Cromwell Avenue, Bromley, Kent. Very good progress has been made on production No. 1, *You Never Know*. On April 11th Mr. C. Flower projected over a thousand feet of Kodachrome on his 1,000 watt Bell & Howell. The colour on these films was much admired. A visit was made recently to a private projection theatre owned by Miss Leonta Noys. Some of Miss Noys' own films were screened.

As the first film is progressing so satisfactorily, a scenario has been prepared for another. This will be shot on 8mm. under the direction of J. Fergusson Croome. Plans are now being prepared for a post-synchronised talkie film. On May 30th a short directly recorded sound-on-disc film will be made. Mr. L. R. Morris will be directing.

Rex Film Productions

Hon. Sec.: R. P. Bassett, 131, Wickham Road, Shirley, Croydon. The regular weekly meeting nights of this club have, for the past few weeks, been allocated to scenarios, for the committee plan to have at least three club productions completed by the end of

the summer. April 11th was the evening set aside for judging stories entered in the scenario competition and the number of entries was far in excess of the judges' expectations. To make matters more difficult for the judges, there was not a single entry that could be discarded as unsuitable for filming.

Easter Monday necessitated a postponement of the regular club night and the Tuesday was selected instead. A programme of films, including a five-reel library film, was given. This meeting served as a try-out for the new "Pathescope 900 ft. reels" and yet another try-out was effected when, during the same evening, some 8mm. films were screened with a recently converted Kodascope 8-30. This conversion enabled a 40" x 30" picture of almost the same brilliance as that given by a 250 watt projector to be shown. These films on the smallest gauge of film stock compared so favourably with the wider gauges that several members failed to appreciate that a change of stock had been effected.

Waverley A.C.C.

Hon. Sec.: Miss E. H. Kemp, 152, Greenbank Road, Edinburgh. Meetings: Alternate Fridays at 16, Royal Terrace, Edinburgh, at 7.30. A most encouraging increase in membership has been but one of the many healthy signs of a live interest in the club. The first edition of the monthly news-reel was projected to the members at the beginning of the month. Mr. James Douglas, the producer, and his 9.5mm. production unit received congratulations on their enterprise and industry. The subjects

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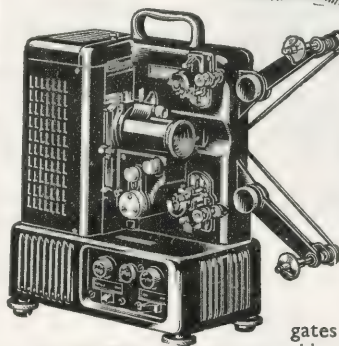
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covered by this first edition included Scotland's three victorious Rugby Internationals, a big local fire, an allegorical impression of the recent events in Austria as viewed from the newspaper headline angle, and the advent of spring in Scotland. The second edition is due shortly. Mr. Douglas also gave a talk on the subject "From Still Photography to Cinematography," with special reference to 9.5mm. costs and equipment. This was very well received.

The rules and conditions of entry for the scenario and script competition for the Barclay Cup have now been drawn up. This handsome cup is to be won outright and every member of the club is eligible to compete. No restriction as to subject but showing length of script should not exceed 30 minutes. Closing date is Saturday, October 29th, 1938. Mr. H. H. Tait delivered an interesting lecture on "Exposing Sub-Standard Cine Film" and demonstrated by lantern slides and a film which he specially made for the lecture. This was in monochrome and colour and amply proved Mr. Tait's point that correct exposure was more essential in Kodachrome than with ordinary black and white. The lecture was much enjoyed.

A few evenings later members were the guests of the proprietors of "The Scotsman," when quite a large number were shown over the various departments of this very modern and up-to-date newspaper office. A small party of members journeyed the same evening to Glasgow to be present at the Meteor's showing of *Amateur Cine World's "Ten Best."* This was thoroughly appreciated and the films were all voted of a very high standard. Testing has been going on lately for "parts" for the next production which will have the Empire Exhibition as its "locus." A complete summer programme will be made known soon. Meantime, a projection meeting is to be held on the first Friday of each month throughout the summer.

West Essex F.S.

Hon. Sec.: L. G. Watson, 10, The Meadow, Buckhurst Hill. Studio: 41a, Kempton Road, East Ham, E.6. It has been decided, for production purposes during the summer season, to divide the society into groups, each group to make a film. Scenarios are nearing completion and it is hoped to commence shooting shortly. Mr. S. Reed's film, *Pot of Basil*, has been

screened and discussed, apart from the cartoon sequence, which is under way. On April 3rd a shooting outing was held, Thaxted, Broadoaks and Saffron Walden being visited.

The monthly meeting took place on April 24. The news of the month was presented by Mr. F. J. Philpott. Subjects brought up by members were then discussed, under the heading of "It Occurs to Me," with Mr. J. Brookes in the chair. This was followed by a discussion, introduced by Mr. F. J. Philpott, on *Marie Walewska*. The meeting concluded with the projection of the Pathscope film, *Money*, and the interior shots recently taken for the society film, *Hiking*.

Whitehall C.S.

Hon. Sec.: L. J. H. Seargeant, 32, Twyford Avenue, East Finchley, N.2. On April 12th Mr. F. Pullin addressed the Society on "Editing the Personal Film" and once again proved himself to be a wizard of the scissors. On May 3rd members visited the G.P.O. Unit theatre at the invitation of the President, and saw some new G.P.O. films.

A new feature, "Group Shooting," will be tried out on May 24th. Members will be divided into groups of five or six and each group will be in the charge of an experienced worker. Each of the leaders will be provided with a script and the groups will then proceed to the locations indicated and shoot as directed. The scheme has been so devised that a composite film will be the result.

The annual general meeting will be held on June 14th. It is expected that the formal business will last an hour. *Informal* business will then be discussed over a meal. Members who desire to remain to the meal should notify the secretary not later than May 31st.

Wrexham & District C.S.

Hon. Sec.: T. P. Williams, 10, Earle St., Wrexham. On March 29th a programme of films produced by the Ledbury A.C.S. was presented. Two films, a farce, *The Mystery of Peanut Grange*, and a two-reel drama, *World's End*, were screened.

These examples of what other societies are doing were received with great interest, in view of the intention of Wrexham members to start production shortly. The projection of the films was followed by a discussion regarding the scenario which is well on the way to completion.

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- **Victor Model V Camera,** f/1.6 Dallmeyer lens with filter. Also 2 in. f/2.9 Dallmeyer Triple Anastigmat lens with filter. Complete with Mortimer Leather Case. Very good outfit. List £46 15 0... £30 0 0
- **16 mm. Siemens Model B Cine Camera,** f/2.8 Glaukar lens. Three speeds, 64, 16 and 8, also single pictures. Complete with Leather Case. As brand new. List £27... £18 18 0
- **16 mm. Cine-Kodak Model B.B.,** f/1.9 lens, with Combination case—£14 10 0
- **16 mm. Paillard Model "H" Cine Camera,** f/1.8 Cooke 1 in. lens, filter and special leather case to take view-finder on door. As new. List £51 0 0 £39 10 0
- **9.5 mm. Miller Cine Camera,** f/3.5 Dallmeyer lens in rigid mount. Five speeds, 8, 12, 16, 24 and 32... £4 4 0
- **9.5 mm. Pathscope "Home Movie" Projector.** Super attachment, Type "C" motor. Variable resistance for all voltages, with ammeter... £6 15 0
- **9.5 mm. Pathscope 200 B Projector,** 200 watt lamp. Complete with resistance for all voltages. List £16 15 0 £11 18 6
- **9.5 mm. Pathscope De Luxe Motocamera,** f/2.7 Zeiss Tessar lens. Very good order... £6 6 0
- **9.5 mm. Pathscope Motocamera de Luxe,** f/3.5 Hermagis lens. Leather carrying case... £3 19 6

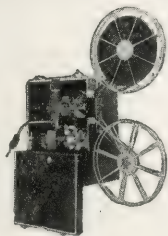
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What's NEW in APPARATUS

CAMERA EMBODYING EXPOSURE METER

Name. Ditmar.

Makers or Agents. Actina Ltd., 19, Woodstock St., W.1.

Size of Film. The extinction exposure meter device can be obtained in the following types of camera: double 8 mm., 9.5 mm. charger loading, 9.5 mm. 50 ft. spool loading, 16 mm. 50 ft. spool loading.

General Description. The camera is the standard Ditmar model with two speeds operated by separate motor starter buttons. The gate mechanism, footage meter and finder are also standard, as are the lens equipments available. The single-picture hand turn device is fitted.

The novelty consists of the embodiment of an extinction type of meter in the view-finder, linked with the lens diaphragm control. As is the practice with several models of the Ditmar camera, the diaphragm control consists of a knob which slides up and down on the right side of the camera, moving against a scale registering six aperture numbers, viz.: f/2.8, 4, 5.6, 8, 11 and 16. On looking through the eyepiece a pointer will be seen to move against a similar vertical scale above the finder front element. It is thus possible to adjust the aperture without removing the camera from the eye.

Immediately adjacent and to the left of this scale is a step-wedge with six steps of density, the darkest step being opposite f/16 and the lightest opposite f/2.8. The pointer

of the diaphragm control is adjusted against the last discernible step. It will be seen that bright light will penetrate down to the darkest portion of the scale, corresponding to smaller apertures, while low intensities will only penetrate the lighter portions of the scale and indicate a larger exposure. To accommodate three classes of sensitive material, there is a control in the front of the device with three positions "0," "3" and "6," which modify the overall density of the wedge and thus cause different readings to be obtained in a given light intensity.

When taking readings, the diaphragm control is pressed firmly into the body of the camera. This swings into position a density filter which cuts down the intensity of the picture seen in the view-finder. Unless this precaution is taken, incorrect values will be obtained on the readings, as the presence of the bright picture in the view-finder will affect the sensitivity of the eye.

Although the wedge is well above the front element of the 'finder, and it might be thought that a different area from that covered in the 'finder would be scanned, this trouble is obviated by sinking each wedge back into the cell. The step-wedge therefore receives light from exactly the same area as is covered by the view-finder and camera lens.

Prices. Camera for 25 ft. double 8 mm.
Berthiot f/2.5 fixed focus .. £15 15 0
Berthiot f/1.8 fixed focus .. £17 17 0
Berthiot f/1.8 focussing .. £21 0 0

Camera for 30 ft. 9.5 mm. chargers.
Cassar f/2.9 fixed focus .. £13 17 6
Berthiot Cinor f/2.8 focussing .. £17 17 0
Berthiot f/1.8 focussing .. £20 17 6
Cameras for 50 ft. 9.5 mm. and 50 ft. 16 mm. spool loading.

Cassar f/2.9 fixed focus .. £18 18 0
Berthiot f/2.8 focussing .. £22 10 0
Berthiot f/1.8 focussing .. £27 10 0

CAMERA

Name. Model E. Cine Kodak.

Makers or Agents. Kodak Ltd., Kingsway.

Size of Film. 16 mm.

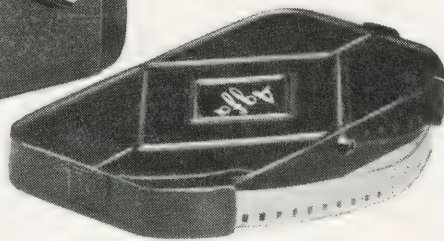
Construction. Metal die-cast body, measuring 9½" long x 7" high x 2½" wide, finished black crackle enamel, with fittings and internal working parts matt plated, and the division plate between film chamber and motor chamber in dark grey speckled enamel of vitreous type. The body is of characteristic shape due to the positioning of the spools. In an apparent desire to maintain the long horizontal character which is characteristic of Kodak cameras the two spools have not been placed vertically above one another, or side by side as in earlier Kodak models, but in the same plane with the upper spool well forward of the lower. A line drawn through the two spindles on which the spools revolve would make an angle of approximately 40 degrees with the base of the camera.

The camera door is completely removable, the locking device having a central control.



MOVEX 8

An inexpensive camera incorporating cassette loading which entirely eliminates threading and uses 8mm. single run film. Cassette holds 33ft. film. Agfa Kine Anastigmat f/2.8 12mm. lens, built in, pull-out, lens hood. Accurate exposure guide, optical view-finder. Light and strong, fits the pocket. Ask your dealer.



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MINIATURE CAMERA WORLD

300/304, GRAY'S INN ROAD, LONDON, W.C.1

A tripod boss is cast in the base of the instrument.

Speeds. On the right side of the camera is a control indicating three speeds: "Normal," "Intermediate" and "Slow Motion." No picture frequency figures are given.

Motor and Control. Motive power is the usual clockwork motor. This is wound by means of a pressed metal T-shaped handle on the right of the instrument, which folds flat and does not revolve when the motor is running. The motor control trigger is also on the right of the camera in front of the winding key.

Shutter and Transit Mechanism. The shutter appears to be of the normal rotating disc type. The top (feed) spindle is damped to prevent overrunning; the usual type of sprocket mechanism for smooth feed and take-off is used, with independently controlled idlers for feed and take-off. The gate is fully floating and held in position by a wire spring. The intermittent movement is large and easily observed, the claw being of the single type, operating on the side of the film nearest the user when looking into the open camera. As the other end of the claw is well down in the body of the motor chamber the arrangement might appear prone to back-lash, but this has apparently been taken care of in the sturdy construction of the movement.

Lens Equipment. This camera represents a new departure for Kodak cameras in that the lens conforms to the universally adopted standards, and is thus interchangeable with any other of the very wide range of lenses on the market. The objective supplied is a Kodak f/1.9 focussing lens, with the characteristic lens hood with rectangular front aperture. Care should be taken when screwing the lens home that this is brought into correct horizontal adjustment. The lens closes down to f/16.

View-finder. The view-finder is as long as the camera body and is a tube along the left side of the instrument. The front element matches the standard 50 mm. focal length taking lens supplied, but other matched front elements will be obtainable with the other taking lenses which will be available. The front element of the lens has its centre 1" to the right and $1\frac{3}{8}$ " above the taking lens.

Part of the way down the tube is a small button projecting externally which, when rotated, brings a small additional lens element across the tube.

Footage Meter. The footage meter is operated by the pressure of a lever on the outer surface of the coil of feed film. The lever is linked to a quadrant. This carries two scales of figures. One of them can be seen in a green window at the top right side of the camera. The other can be seen in the view-finder.

Price. £25, including 50 mm. f/1.9 focussing lens, and also combination carrying case to hold camera and spare film.

General Remarks. This is a good straightforward instrument without frills for the man-in-the street. The shape, as we have mentioned, is characteristic, but the back curve is inclined to be a little uncomfortable against the face. We are old-fashioned enough still to prefer the older models with their uncompromising rectangular shape. Nevertheless, the man who requires a good, rugged, serviceable instrument of simple character, will find his needs supplied by this camera.

SOUND-ON-FILM PROJECTORS

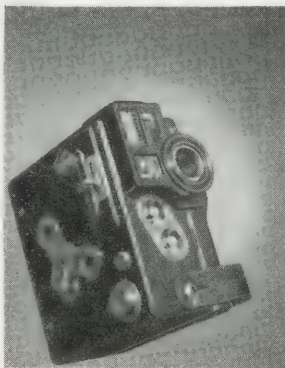
Name. Gebescope, Models K.16 and L.16.

Makers or Agents. G.B. Equipments, Ltd., Film House, Wardour St., W.1.

Film Size. 16 mm. S.M.P.E. Sound-on-Film.

Construction. Both models are identical in their main features. The construction of the instrument is sturdy, the main parts being built up of metal die-castings. Projector and amplifier form one unit, contained in strong leatherette covered case, the whole weighing 39 lbs. The feed and take-up arms are demountable, and pack for transit. The loud speaker is carried as a separate unit.

Film Transit. The film passes from a belt-driven feed arm at the front of the machine, over a large sprocket, then to the gate where it passes through a long chute in



The new Ditmar camera incorporating an extinction meter.

which the intermittent works, then out at the bottom to the sound-head which is in the base of the visible portion of the machine, and then finally to a take-up sprocket and spool at the top rear of the machine. The spool arms, which will accommodate 1,600 feet spools, are belt-driven, and power rewind is provided.

Illumination. The illuminant is a 200 watt lamp, and a fully illuminated picture 8' 6" wide can be obtained. Part of the light from the lamp is deflected downwards to pass through the sound gate.

Voltage Range. The instrument can be operated on either A.C. or D.C., the amplifier being of the universal type. The voltage range, by stepped resistance, is 100, 110 and 200 to 250 in steps of 10 volts. There is an additional rheostat control to adjust the motor speed for various voltages, thus ensuring that the machine does maintain the correct number of pictures per second.

Drive and Speeds. The electric motor which drives the instrument can be controlled to either of two speeds, 16 or 24 pictures per second, to which it is rigidly held by a mechanical governor. The changeover switch can be operated when the machine is running. There is a still picture device in the rear base of the instrument, and immediately the film stops, a gold glass safety shutter springs into position in front of the gate, to protect the film from blistering.

Sound. The photo-electric cell is of standard type, and is easily removed and replaced from a port in the base of the machine which also gives access to the amplifier chassis. The light from the sound gate is

(Continued on next page)

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Weston Cine Exposure Meter 55/-

G3 Bolex, 8/9/16 mm. model, as new £35 0 0

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3 only—16 mm. R.C.A. Sound Projectors, 750 w., silent and sound speeds, tremendous volume, 1,600 ft., list £175, cases marked, unused, first... £95 0 0

16 mm. Bell Howell Camera, f/3.5 £12 12 0

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and employing a 12 in. permanent magnet speaker in conjunction with an amplifier system which, it is claimed, gives an output of 28 watts. The outfit is designed to provide sound and picture for audiences up to 1,000 people.

16 and 24 pictures per second operation is provided, the motor being electrically governed in each speed.

1,600 feet spool arms and power rewinding are features, still pictures may be shown, and reverse action obtained.

Price. £185 0 0.

9.5mm. NEW CHARGER

Name. The Link-Charger for 9.5mm. film.

Makers or Agents. Messrs. Gevaert.
Description. The new Gevaert Link-Charger is really only half a charger. The system embodies a new principle, a principle which is so logical and advantageous that one wonders why it has taken the industry nearly ten years to adopt it. The ordinary charger both before and after use in the camera has only one half filled with film. It is thus unnecessarily bulky in transit, while the empty and therefore unsupported half is prone to become damaged.

The Gevaert system uses two half-chargers, which fit together by an hermaphrodite plug-and-socket arrangement, which gives perfect alignment. The user purchases one empty half-charger and one full one. Thereafter he purchases only full half-chargers and as each is used it automatically becomes available to be used for a take-up. As each empty take-up half-charger is filled it is removed from the camera, packed into its carton and despatched for processing.

To give some idea of the compactness of the system, the packing for a Gevaert charger-load of film measures about 1" x 2 3/8" x 2 1/2", against 1" x 2 3/8" x 4 1/4" for another well-known brand of film supplied in a charger of the orthodox type. The relative weights are approximately 2 1/2 oz. and 4 1/2 oz. respectively.

The half-charger consists of three main parts: carcass, lid and core. The carcass is of black moulded plastic unbreakable material.

Circular Film Chamber. The carcass forms the circular film chamber, the chute or channel through which the film passes to the exterior of the charger and the centre on which the core revolves. The only point which is open to slight criticism is the use of velvet or plush as a light trap which, if it becomes dirty, may give scratches.

This is not serious, however, because the plush is carried on a separate tiny moulded block which can be removed quite easily from the charger by undoing a nut and bolt. In any case, any dust picked up from the film when used as a feed spool will at once be brushed aside by the film moving in the opposite direction when the half-charger is used as a take-up.

We made prolonged tests on stock film with complete success. If the small block is removed from the charger it can only be returned in the correct position. The average user will never need to remove it.

The flat side of the half-charger has, on one half two deep holes, and on the other two pegs moulded in. These engage with similar holes and pegs in the companion half-charger.

The lid is a sheet steel pressing, finished in black enamel, with lugs and a spring clip

for holding it in contact with the carcass. Light trapping appears to rely almost entirely on the snug fit of the lid. We tested a loaded charger by allowing it to remain exposed to bright daylight for two days and then developing the contents, which were unfogged. Some of this freedom from fogging may, of course, be due to the Gevaert anti-halo coating which is opaque prior to processing.

The core is a white metal die-casting with an encircling spring-metal clip with a long hook. There is no need to trim the film as it is automatically aligned. The cross-bar of the core which engages with the camera mechanism is square and definite in shape.

In use the charger is particularly trouble-free and sweet running and will take a full-length lead of film. The loaded half-chargers



Still from "Special Correspondent," recent Victoria Film Group production.

have coloured elastic bands 5/8" wide indicating the contents: Red for reversal Ortho, Dark Green for Reversal Pan. Microgran, Black for Reversal Super Pan.

The elastic band is retained on the half-charger during use and after use is transferred to the take-up charger, but placed at right angles to the original direction. This acts as an easily read code as to the nature of the contents and whether exposed or not. This is of assistance not only to the user but also to the processing station.

The film is sold including processing rights and, if sent to Gevaert processing station through the dealer, the half-charger will be retained and the film returned on a metal projection spool. If, on the other hand, film is purchased separately without processing right and is sent in a half-charger for processing, no payment need be made. The half-charger, which will be retained, will constitute payment for processing and the user can purchase another empty half-charger for 2/3—equivalent to the cost of processing. The projection spool is of excellent design, the core being extended outwards to give greater stability.

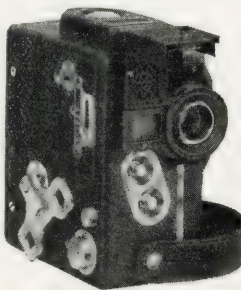
Altogether Messrs. Gevaert appear to have given the whole system considerable thought. They have, however, in their desire to be helpful rather defeated their own object in one direction. They have packed such a considerable quantity of reading matter into a small carton, that it is extremely difficult to remove the charger from the carton and might cause serious difficulty under some conditions of working.

We feel, however, that the new Gevaert Link-Charger system is a real advance and will do much to maintain the popularity of the 9.5mm. film.

DITMAR DOES IT AGAIN!

New Model with visually coupled OPTICAL Exposure Meter

We are enthusiastic about this new Ditmar which has similar advantages to the well-known model with photo-electric meter, but costs considerably less to buy. The exposure meter is integral with the viewfinder and as you adjust the exposure so the lens aperture is automatically set for you. We have this interesting camera in stock and would be delighted to show it to you at any time.



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With Berthiot Cinor

F/1.8. Focussing mount

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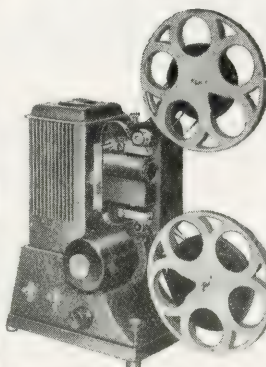
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Kodak 8-30 Projector, list £33 0 0	£4 17 6
Kodak 8-80 Projector, list £33 0 0	£21 0 0
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Your Problems Solved

GELATINE FILTERS

Can you tell me where I can purchase Gelatine filters?—D.M., Sussex.

Gelatine filters may be obtained in small squares (1" square costing about 6d.) from both Messrs. Ilford Limited and Messrs. Kodak Limited. We strongly advise you to obtain the relative publications issued by each firm about their filters and their characteristics, "Panchromatism" and "Wratten Light Filters" respectively.

DEFINITION

Which would have the sharpest definition: a cine camera with an f/1.9 lens working at f/3.5 or one with an f/3.5 lens working at full aperture? Do you recommend an exposure meter for cine work?—G.Mc.H., Scotland.

Theoretically, there should be no difference at all in the standard of definition between an f/1.9 lens stopped down to f/3.5 or an f/3.5 lens maximum aperture working at f/3.5. For the most critical work most lenses have a definite point at which they give the best possible definition and different lenses vary as to the precise position of the maximum point. For example, two of the lenses in the Leitz Leica series work best at about f/6.3 in one case and f/9 in another. These matters are only of importance where the highest possible degree of accuracy is necessary and generally it is not necessary to take them into account.

An exposure meter is an exceedingly helpful guide in photographic work of any kind—there is not a great deal to choose between any of the better known makes of meter, but for reversal work in cinematography we would suggest that you investigate the merits of the Smethurst High-Light Meter, a full explanation of the principles of the working of which can be found in the book published by Amateur Cine World, "Exposing Cine Film," by P. C. Smethurst, A.R.P.S. Price 2/2, post free.

ALTERATION OF SCREEN BRIGHTNESS

When using my projector (which has a 2 inch lens) in a smallish room, with a throw of about 12 feet, I find that the illumination is too bright. As I use it frequently in larger rooms where the full power is required, I do not want to make any permanent alterations to the projector in order to reduce the amount of light reaching the screen. I was wondering whether this could be effected by moving the variable pin on the resistance from 230 v. (the house voltage) to the hole marked 240 or even that marked 250. Would this have the required effect and would it have any bad results so far as projector or resistance are concerned? There is a variable additional resistance for controlling the speed of the motor. If my suggestion is no good, perhaps you could suggest an alternative.—D.H.O'D., Blackburn.

Your suggestion of altering the resistance tapping so as to put more resistance in circuit is a perfectly feasible idea for reducing the screen brightness. The only bad result might be that the light from the projector might tend to look a little yellow with the reduced voltage on the lamp—on the other

The correspondence coupon on page iii. of cover and a stamped addressed envelope should accompany each query. Querists are requested to give as complete particulars as possible, and also, when possible, to send samples or specimens.

Several readers have written to this department recently asking for help or advice on standard 35mm. equipment. "Amateur Cine World" is not prepared in any way to encourage the use of this gauge of film and strongly deprecates its use in the home under any circumstances whatever. Ordinary 35mm. nitrate stock is highly inflammable and should only be used under proper conditions such as are found in the professional cinema theatre. It should be realised that every piece of inflammable film that finds its way into the ordinary home is a source of grave danger and is likely to set back the advance of safe sub-standard film.

hand, reducing the voltage on the lamp has the advantage of prolonging its life. You might make a cap for the projector lens and try one or two different sizes of hole in this cap—i.e., reduce the aperture of the projection lens with an exterior 'stop' and this would have the same result as far as light reduction is concerned and at the same time retain the whiteness of the light.

HARDENING FILMS

I should be glad if you could give me details of the "Peerless Process" for hardening films. The information which I require is: 1.—The cost? 2.—Whether it is suitable for Monochrome or Kodachrome film? 3.—Whether it makes splicing difficult? 4.—The name and address of the people handling the process?—A.T., Birmingham.

All enquiries regarding this system of film preservation should be addressed to the Westminster Photographic Exchange, Ltd., 24, Charing Cross Road, London, W.C.2. 1.—The charges vary according to the length and gauge of film, but as an example, the charge for treating 400 feet of 16mm. is 5/-. 2.—It is stated not to affect any film either as to colour or quality. 3.—We have not tried to splice a film after treatment, but would imagine that after the film has been toughened that perhaps a little difficulty might be experienced. 4.—The name of the people handling the process is given above. The process has been in use for some two years now and we have not had any unfavourable reports about it.

TITLING

With reference to the titler, of which construction details were given in the November, 1937 issue of "Amateur Cine World," can you tell me (1) Whether it is possible to purchase a set of titling letters for use with this titler? (2) Type to get? (3) Would my Dekko with f/1.9 lens be suitable for use? (4) What exactly do you mean by half-watt lighting?—J.B., Manchester.

1. Most of the advertisers in this journal will be able to supply you with various types of letters for the titler to which you refer.

2. The size of type may be found from

the Titling Calculator described in *Amateur Cine World*, October, 1937 issue, now on sale in a handy form. Obtainable from these offices, price 1/2, post free.

3. The Dekko camera, with an f/1.9 lens, will be found quite suitable for this work—tedious calculations can be avoided again by reference to the calculator mentioned above.

4. The term 'half-watt' is usually applied to ordinary general service type lamps such as are used for ordinary house lighting. The 'pearl' or internally frosted type of lamp will generally be found more suitable for titler illumination. The term 'half-watt' is a hopeful assumption that for each half-watt of electricity consumed one candle power is given—as a matter of fact, until the introduction of 'coiled-coil-filament' lamps, the consumption was just over one watt per candle power—it is now more nearly one watt per candle power.

INTENSIFICATION OF UNDER-EXPOSED SHOTS

One or two of my shots are slightly on the weak side and I should be grateful if you could tell me if they can be intensified, and if so, how?—L.W.J., Leeds.

It is quite possible to intensify an under-exposed cine shot, but the results are generally not very satisfactory—in many cases the building up of contrast being more objectionable than the original weak results. Where only a small amount of this work is to be attempted, by far the best method to adopt is to buy the necessary chemicals in a made-up form—some such intensifier as that supplied by Burroughs Wellcome is an excellent example.

FILM STORAGE

Is it correct to use water on the absorbing pad of humidor tins for film preservation, or is a special solution made? Also, can this preparation be used for cleaning films?—T.G., Cornwall.

Special humidifying solutions should be used on the pads of humidor tins. These solutions, which may be obtained from any of the advertisers in *Amateur Cine World*, contain the essential constituents to keep the film flexible during storage. A separate solution should be used for film cleaning and should be applied to the film in the manner directed by the manufacturer of the film cleaner.

INTENSIFICATION AND REDUCTION

I have two 9.5 reels which were about correctly exposed, but they were the first films I ever processed myself (by reversal) and they are generally too dense with insufficient contrast. I have since concluded that the cause was that I used insufficient developer and it became exhausted before the first development had reached finality.

I have thought of reducing them by a quick dip in a diluted bichromate reversal bath, but I would also like to increase the contrast by intensification. Hence I propose to intensify first by bleaching in potassium bichromate solution with a few drops of HCl added and then re-develop. The whole will then be too dense and I would reduce with a potassium bichromate and sulphuric acid bath. I shall appreciate your advice on (1) Whether the intensification or the reduction should be

carried out first? Should I use Burroughs Wellcome Intensifier and Farmer's Reducer?—P.B.S., Dorset.

We would strongly advise you to carry out the reduction process first in order to see how the results are progressing. It may be possible that the reduction process will, in itself, give you sufficient contrast without having to resort to intensification afterwards in order to increase the contrast further. Rather than rushing the process to cut down the effect, we would further advise you to dilute the solution so that you will have a better time control over the action—the Farmer's Reducer is a reliable one and is capable of control over wide limits in a reducer strength solution. The Burroughs Wellcome Intensifier is also a very good product with which to work.



Another still from "Special Correspondent," Victoria Film Group Production. (See also page 163)

LIGHTING

On page 545 of your January, 1938 issue, it is stated that photoflood lamps in reflectors give out a wattage of 2,100 watts. I have always been given to understand that a photoflood gives 275 watts; if this is so, surely a reflector does not give a further 425 watts, thus making each floodlamp and reflector give a total of 700 watts?

Would using 2 photofloods in series give me the same wattage as one photoflood working direct from 230 volts; if so, would the life of each lamp be doubled?—H.W.L., Peterborough.

We think the cause of your difficulties lies in the fact that the photoflood lamp is of a special kind and is what is known as "over-run" (we would refer you to the article on "Over-run Lighting Equipment" in the February issue of *Amateur Cine World*, pages 558, 559, 560 and 578). Although it is actually rated at 275 watts, this is its actual consumption of current from the mains. Due to the fact that it is 'over-run' its actinic output is approximately equivalent to three times this figure, when the light output is compared to that of an ordinary half-watt gas-filled lamp. If you attempt to connect a pair of these lamps in series you will certainly lengthen their lives, but at the same time, you will cut down their joint output since each will only get half the current that they would do connected to the mains individually. In fact, the output of these two lamps together connected in series will be very much less than one single lamp directly connected to the mains.

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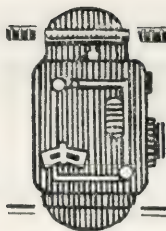
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8mm. Siemens, cost £37 10 0, shop soiled only, as new .. £30 0 0
8mm. Kodak 8.50, cost £13 13 0, as new .. £9 0 0
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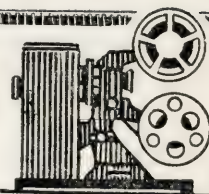
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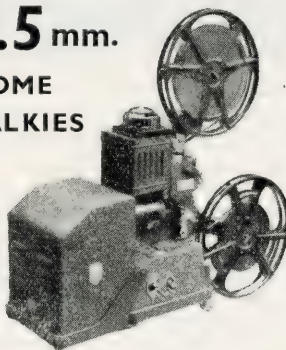
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Federation of Cinematograph Societies

International Relationship

The Federation, which represents over 30 societies in England, is still endeavouring to make contacts with reputable bodies abroad and are pleased to report that cordial relationships have been made with America.

The same success cannot, unfortunately, be reported so far as the Continent is concerned. Endeavours were made to get in touch with the Union Internationale du Cinema d'Amateur, but little information of any importance was elicited.

In view of the above the Federation has decided that its best policy in the future will be to try and establish contacts with similar organisations in each country, rather than to tie itself up with an international body, of whose aims and objects they are not fully cognisant.

Film Catalogue

The Federation has accepted the offer of the Salford Cine Society (members of the Federation) to take over the Film Catalogue inaugurated by them. As soon as possible it will be revised and brought up to date (with the help of a questionnaire to be circulated to all societies who wish their films to be included) so as to have available a comprehensive list of films available for loan, irrespective of whether they are from members of the Federation or not. It is also proposed to include films made by any individual and who is not a member of any society. Further details will be reported at a later date.

Film Library

A Film Library is now being formulated. It will include films of distinction, which will be available for loan to members of the Federation or other kindred societies of the Photographic Alliance affiliated with the Royal Photographic Society of Great Britain. Every effort is being made to have a small selection of films available for the next winter session.

Federation Meetings

To an enthusiastic audience on April 23rd at the Royal Photographic Society's headquarters, a selection of winning films from the Federation's Inter-Club competition was presented, the show being preceded by the presentation of awards to the respective winners. The music and projection arrangements were for this occasion undertaken by the Wimbledon Cine Society and the London Amateur Film Club. No further meetings will be held during the summer months. They will be resumed in October next.

Readers are reminded that application for membership to the Federation may be accepted only from any body of persons practising cinematography and whose membership exceeds five. All applications should be sent to the Hon. Sec.: F. P. Barnitt, "Filmers," Forest Road, Tonbridge, Kent. A.J.B.

A new society, the Leeds C.S. (Joint Hon. Secs., J. Childe and J. H. Hudson, 14, Spen Road, Leeds, 6) have planned an interesting series of excursions for the summer.

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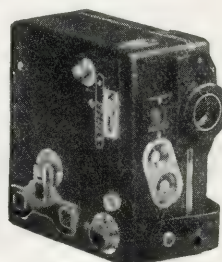
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FILMS OF INDIA.—Mr. Jepson, 13, New Marine Lines, Bombay, has amateur films Indian life; willing copy sell usual rates. 16mm. *Bombay Magazine*.—Bombay views, dances, Ghat scenes, wrestling, etc. 350 ft. Also Rope Trick 100 ft.

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(Continued at foot of col. 2)

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I.A.C. Competition Results

MR. PERCY W. HARRIS and Mr. Gordon S. Malthouse (Editor of *Amateur Cine World*) were the judges for the 1937-38 I.A.C. Competition, the results of which are just announced. The judges were shown a final selection of ten films, two 8mm. and eight 16mm. Five of these they rejected as not being of competition standard, so the fact that they had reluctantly to award more than one trophy for one film is explained by the small entry and by the conditions under which the trophies are presented by the donors.

The "Daily Mail" Cup for the most outstanding film in the competition was won by the Stoke-on-Trent film, "Nancy's Garage" (Kodachrome), to which reference has already been made in *Amateur Cine World*. Since it is a club production it is also awarded the London Film Productions' Gold Cup for the most outstanding film by an amateur cine club.

The I.A.C. Challenge Trophy for the best piece of work by an I.A.C. member went to Mr. John Martin for his film, "Santa Passes Out." Since it is in colour it takes, in addition, the Sheffield Photo Company's bronze 'bulldog' trophy for the best colour film. "Santa Passes Out" is a delightful domestic episode, extremely well conceived and carried out. Father dresses up as Santa Claus and duly impresses the children, but they later find out who Santa really was. The theme is, however, possibly a

little too slight for the footage devoted to it (400 ft.).

The "Home Movies" trophy and one of the *Amateur Cine World* plaques were awarded to Mr. H. J. Arundel for "The Smugglers' Cave," a story film. It tells of three children who go in search of buried treasure, but the suspense values at the end are somewhat lessened by the fact that one can scarcely credit that the children have indeed been cut off by the tide, the geography of their journey from beach to treasure being rather involved. The ending, too, is weak, but these faults apart it is a very creditable production, the photography and editing being exceptionally good.

There are some very good shots in "Sheep" by Mr. W. Vallon (Lizars' trophy for the best documentary in colour), but the film as a whole would be improved by further editing. The effect would be enhanced by transposition of some of the shots; certain of the shots in the body of the film, for instance, would make a better opening than those that serve that purpose at present.

The second *Amateur Cine World* plaque was awarded to Baron Tekei, of Japan, for "Winged Captives," as being the best foreign entry. It is a most interesting record of methods of trapping birds, but it is too repetitive and certain of the shots are repulsive to the Western mind. But as an example of the documentary method it is very successful.

Late Society Reports

Finchley A.C.S.

Hon. Sec.: Mrs. Gulgow, 29, Glenhill Close, N.3. A show of films by the Salford C.S. was given on April 4th, and a number of very good productions were screened. April 11th was devoted to a "Members' Projection Evening." Quite a large number of machines were gathered, from a 'Midas' to the lordly Bell & Howell. The documentary unit covered the M.C.C. London—Land's End trials on Easter Monday. The films were screened the same evening. The G.P.O. films booked for April 25th did not arrive and the evening was

therefore devoted to a committee meeting. It is hoped to arrange for a showing of these films on May 23rd.

Wallasey A.C. supplied the programme on May 2nd. Their films—all on 9.5mm.—included *The Fugitive*, *To-night at Eight* and *The Hollow Tooth*. In connection with Finchley's proposed entry in the National Trust Film Competition, a party visited Hatfield Forest on May 8th. Mr. and Mrs. Bromley entertained members at their home recently. A very interesting evening was spent.

May 16th is being devoted to members' films and it is hoped that the M.C.C. motor trial film will be shown. On May 30th the director of productions is giving a report of the activities of his various units.

Wallasey A.C.C.

Hon. Sec.: Miss Freda Morrison, 19, Kent Road, Wallasey. The fourth annual general meeting was held on April 5th, when a resumé of the work of the club during the past year was submitted to the members.

The secretary mentioned that at the commencement last year the club had just made a start on their seventh production. Four films have been produced during the past year and work is now being commenced on production No. 11, which certainly seems to be a very creditable output for an amateur club.

Mr. A. A. Macdonald submitted the treasurer's report. There was quite a nice balance in hand at the end of the year's work. This balance will be very useful for additional productions during the present year. The chairman thanked the members for the work they had done on behalf of the club during the year.

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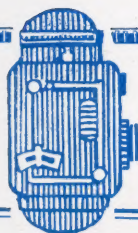
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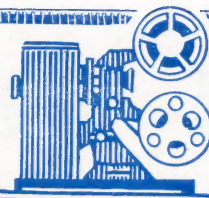
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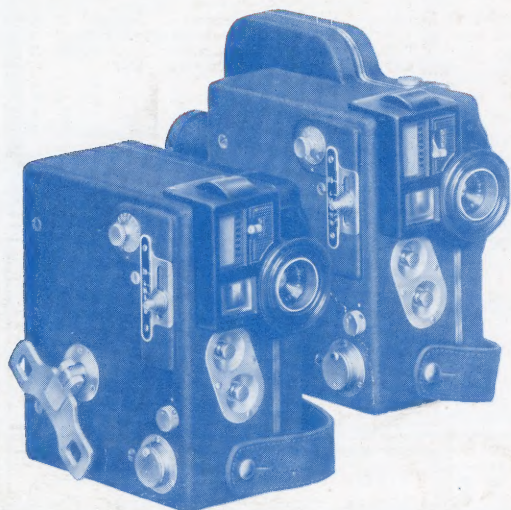
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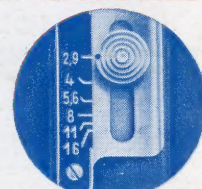
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